

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

RECEIVED

DE 23



here there's a **Storz Station** . . . there's immediacy

... immediacy
which in each
of these major
markets attracts more
listeners to the
Storz Stations than
to any other

MINNEAPOLIS-ST. PAUL . . . WDGY #1
is first . . . All-day average. Proof: Hooper (31.3%) . . .
Trendex . . . Pulse. See Blair or General Manager Jack Thayer.

KANSAS CITY . . . WHB 1
is first . . . All-day. Proof: Metro Pulse, Nielsen, Trendex,
Hooper, Area Nielsen, Pulse. All-day average as high as 48.5%
(Nielsen). See Blair or General Manager George W. Armstrong.

NEW ORLEANS . . . WTIX 1
is first . . . All-day. Proof: Hooper (25.9%) . . . Pulse. See
Adam Young or General Manager Fred Berthelson.

MIAMI . . . WQAM 1
is first . . . All-day. Proof: Hooper (38.1%) . . . Pulse . . .
Southern Florida Area Pulse . . . Trendex. See Blair
or General Manager Jack Sandler

MEDIA CHIEFS SIZE UP 1958's TV COSTS

Agency media men underscore tv's cost efficiency, point to its lower cost-per-1000 vs. other media. But tv costs face study

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Nighttime radio: progress roundup, outlook for 1958

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Motivational St. Nick at the agency Xmas party

Page 34

STORZ

STATIONS

ODAY'S RADIO FOR TODAY'S SELLING
TO STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY Minneapolis St. Paul
REPRESENTED BY JOHN BLAIR & CO.

WHB Kansas City
REPRESENTED BY JOHN BLAIR & CO.

WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.

WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.



*Buy the Audience that can Afford to buy
IN DALLAS IT'S*

KIXL

THE STATION THAT DELIVERS
THE GREATEST ADULT AUDIENCE
AT THE LOWEST COST PER THOUSAND

FOR COMPLETE DETAILS
CALL OR WRITE
BILL MORGAN, GEN. MGR.

Wonderful
KIXL
Radio

The Station That Programs
To The Discriminating Adult Listener

REPRESENTED BY H-R AND CLARKE BROWN IN THE SOUTH

WPEN
IS PHILADELPHIA'S
FIRST STATION
TO PROGRAM ITS
ENTERTAINERS
SEVEN DAYS
A WEEK

ANOTHER FIRST
FOR PHILADELPHIA'S
**FIRST STATION*

YOU CAN BUY THESE PERSONALITIES MONDAY THRU SUNDAY



Jack O'Reilly
 5:00—9:00 A.M.
 Monday thru Saturday
 6:00—8:00 A.M.
 Sundays

Red Benson
 10:00 A.M.—1:00 P.M.
 Monday thru Sunday

Mac McGuire
 1:00—3:00 P.M.
 Monday thru Saturday
 1:00—7:00 P.M.
 Sundays

Frank Ford
 11:00 P.M.—2:00 A.M.
 Monday thru Sunday



**March thru October*

REPRESENTED NATIONALLY BY GILL PERNA, INC. New York, Chicago, Los Angeles, San Francisco, Boston

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Next year's tv costs

23 Agency media men underscore tv's cost efficiency, point to its continuously favorable cost-per-1,000 while the cost of other media rises

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In Upcoming Issues

Radio Results

In the 28 December issue, a compilation of radio capsule case histories for a wide variety of products and services

Tv Results

In the following week's issue (4 January) a similar Tv section. Both sections will be made available in reprint form on request

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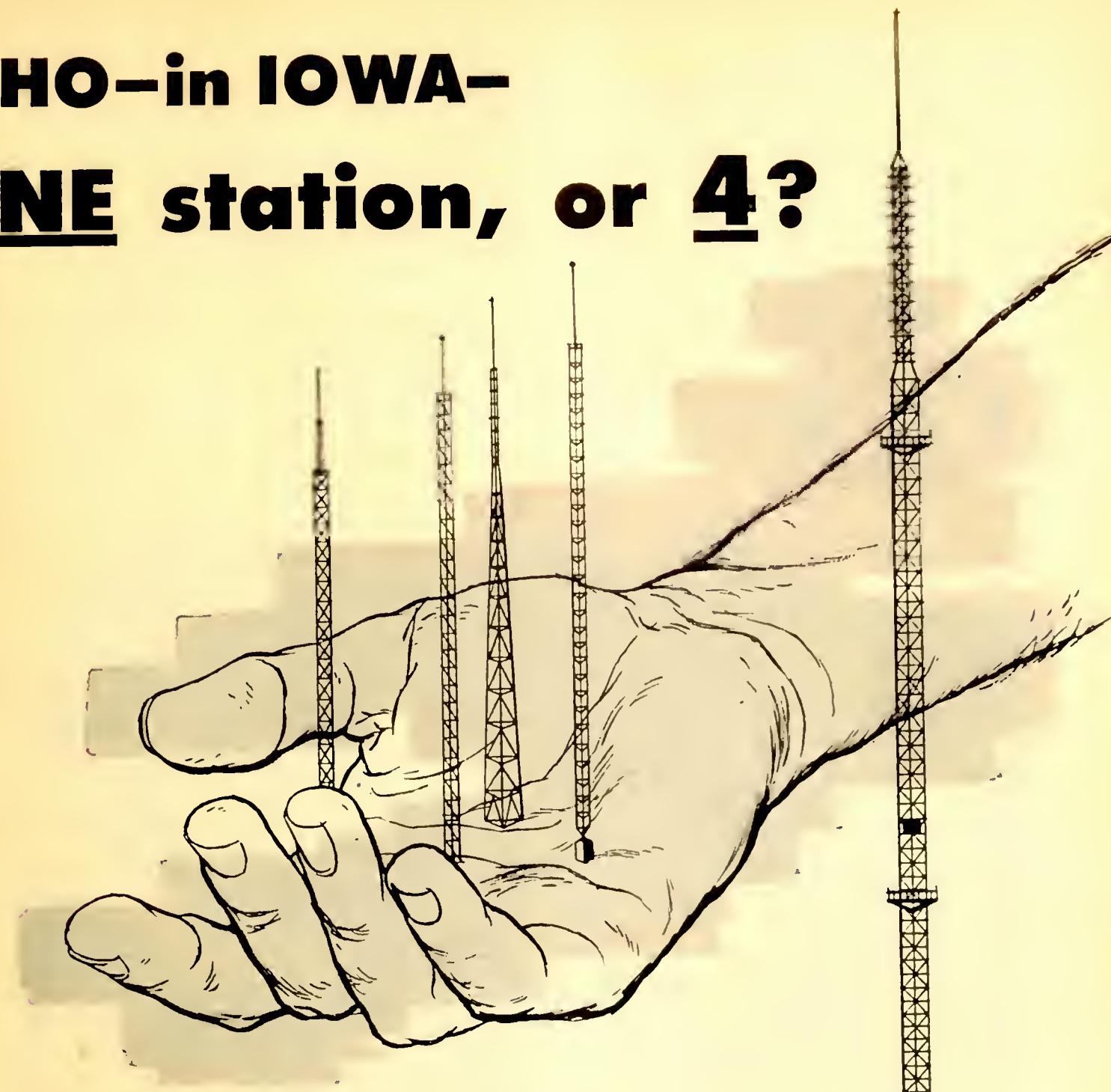


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WHO-in IOWA- ONE station, or 4?



WHO is heard regularly by as many Iowa families as the next *four* most popular Iowa stations *combined!** Ask PGW for the proof.



WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc.,
National Representatives

WHO Radio is part of
Central Broadcasting Company,
which also owns and operates
WHO-TV, Des Moines
WOC-TV, Davenport

YOUNG & RUBICAM, INC.

Advertising

NEW YORK · CHICAGO · DETROIT · SAN FRANCISCO · LOS ANGELES · HOLLYWOOD · MONTREAL · TORONTO
LONDON · MEXICO CITY · FRANKFURT · SAN JUAN · CARACAS

Every Christmas, some of our folks form a choral group and stroll from floor to floor singing carols for their co-workers.

But this is just for fun . . .



During the other 364 days of the year, the musical talent that makes this pleasant custom possible has other values.

It adds a special sparkle to commercials and programs.

When trained musical experts create and supervise the production of songs, jingles, and musical effects, the difference is noticeable and pleasing.

It's the sort of difference that helps TV advertising command the big, friendly audience it needs to be successful.

NEWSMAKER of the week

On 3 Dec. Arthur Fatt, president of Grey Adv., appeared on WABD's Nightbeat. On 11 Dec., Whitehall Pharmacal's Kolynos exited Grey agency because Fatt said he'd used Crest (a P&G toothpaste). Incident, involving a \$300,000 account, caused a reexamination of the meaning of "brand loyalty."

The newsmaker: Head of a \$42 million agency with 37% of its 1957 billing in air media, Arthur Fatt learned the power of television to his personal chagrin as well as the expense of his agency one week before SPONSOR's presstime.

"I'm on tv for the first time in my life," he told SPONSOR. "There are lights and cameras on me. I'm asked a question. Well, there's a spontaneity about the answer. He asked me what toothpaste I used that morning. I said Crest."

Would Arthur Fatt say it again, with a competitive brand of toothpaste in his shop?

"I've thought about that since," Fatt said ruefully. "Yes, I would. If I had deliberated, I would still have told the truth. You see, this is the point and here's how I feel about brand loyalty:

"You should have the conviction of your philosophy; so it stands to reason that you might enjoy your clients' products. My monthly letters to the staff say these are good products or they wouldn't be the success they are. But we don't hold a club over their heads and force them to use them."

"Actually, I used Kolynos most of the time. But you know, you have a right to sample things. You don't have to be in a vacuum. My sin was not in testing, but in saying it."

The reaction from a majority of Grey's clients other than Whitehall was an overwhelming endorsement of Fatt's stand. Rick Scheidker of the 4A's sent him the congratulations of some members of 4A's Committee of the Board on Public Relations:

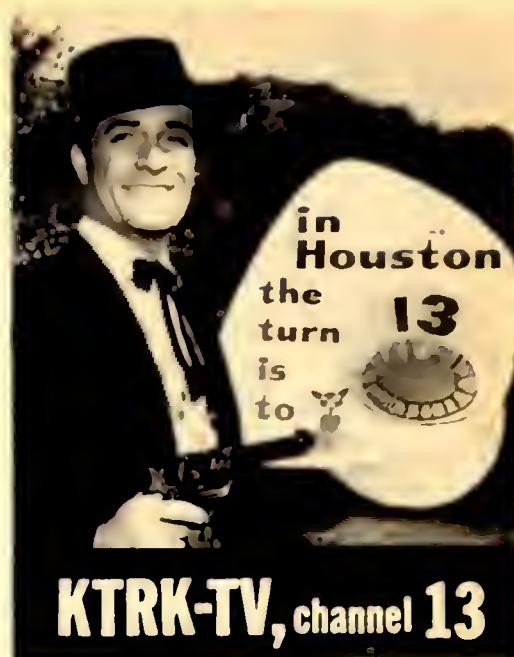
"If there were more such opportunities for agency people to appear before the public, the Committee felt, and if they acquitted themselves as splendidly as you did—even in the face of difficult questions—it would be a great thing for the business."

Wrote one of the many admen who admired Fatt's stand: "The advertising business is no longer a hustler. You've made her an honest woman."

The most significant aspect of the letter response, according to Fatt, is the number of people who were motivated to act. "To me, this show is just another testimony to the fantastic power of tv. By the day after the telecast, before our client problem developed, I had 200 letters. It's a small and unimportant example, but it does show again that tv doesn't only reach people, it motivates them to act and to act fast."



Arthur Fatt



KTRK-TV, channel 13



KTRK-TV, channel 13



KTRK-TV, channel 13



CASE
HISTORY:
FINANCIAL

Radio Becomes Perpetual As Sportscast Pays Off

WHEN BECKMAN-KOBLITZ ADVERTISING Agency signed Perpetual Savings & Loan Association of Beverly Hills this fall, it recommended that the new client emphasize a medium completely missing from its past advertising: RADIO.

SOUTHERN CALIFORNIA RADIO came through.

WITH RADIO ON THE JOB only since September, Perpetual deposits are at an all-time high. Four fine stations deserve the credit...including Jim Healy's commentary, "Speaking of Sports," each weekday afternoon on KBIG.

"WE PICKED THE CATALINA STATION" say agency partners Milt Beckman and Edward Koblitz "because of its fine past performance for other clients...and because KBIG coverage of Greater Los Angeles, plus the whole Southern California coast, is useful to Perpetual's heavy percentage of business by mail. The results have paid off at the teller's window—and the postman's sack.

"WE INTEND TO MAKE KBIG a 'Perpetual' part of our radio programming!"

Your KBIG or Weed contact will be glad to provide other case histories to help you evaluate Southern California Radio.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone: HOLlywood 3-3205

Nat. Rep. WEED and Company

Timebuyers at work

Jack Cunningham, R. T. O'Connell Co., New York, says that "while listening to some of New York's name d.j.'s recently, I felt that many agencies are wasting the talents for which they're paying top rates—particularly in the extensive use of e.t.'s for the entire commercial message. When we buy name personalities at this shop, we either use live copy exclusively or confine our e.t.'s to an opening and closing, and we leave the major part of the commercial to be delivered by the d.j.'s. We buy these men because they are top radio salesmen with many successful years behind them. They *know* how to pitch and they have an enormous, loyal following which is nearly a pre-sold audience. Also in instances where we use live copy exclusively, d.j.'s will often go several seconds over the specified time—a little extra sell that means big impact. Of course, when we purchase announcements on run-of-schedule programs with staff announcers, we schedule full-length e.t.'s. But when we buy a name personality, we want his selling talents and his prestige to carry the product message."



Joyce Peters, Emil Mogul Co., New York, feels that too often the fundamentals of timebuying are lost in the complex maze of ratings, adjacencies, frequencies and cost-per-1,000. "One of these basics," Joyce says, "is harmony of both commercial and product with the mood of the program. Yet every day I wince seeing or hearing announcements whose message and product conflict with the atmosphere of the program. So does the average listener. Recently I heard a musical e.t. for a product that can only be characterized as frivolous. If spotted on a d.j. show the commercial might have made sense as well as sales. Instead, this jarring jingle was slotted in the middle of a serious news commentary on the U. S.-Russian missile race! I'm sure the buyer of

this announcement could show good reason for using it in a schedule—it was the right time segment for reaching the buyers of this product, and the show had excellent ratings and cost-per-1,000. But that's just the point. He got so involved in arithmetic that he forgot a fundamental—that you can't sell balloons at a wake."





JACKS ARE BETTER

.....

to open in Baltimore

Four of a kind—all JACK GALE, our zany, brainy new “morning man” who in a few short months has taken Baltimore by storm.

Zany—because Jack’s a mad, mad man at the mike—with his offbeat characters (see cards above), his breezy nonsense, his gag-a-minute pace.

Brainy—because Jack is crazy like a fox. He combines his showmanship with a mastery of salesmanship second to none. He has the precious knack of making people listen *for* a commercial as well as *listen to* it.

Jack is just what Baltimore’s highly competitive AM radio has

long needed—a *personality*.

Jack Gale opens the day on W-I-T-H with “Wake Up, Baltimore” from 6 to 10, Monday through Saturday. With music, news, weather—plus low W-I-T-H rates and complete W-I-T-H coverage—he’s *your* opening to bigger business in this prime market.

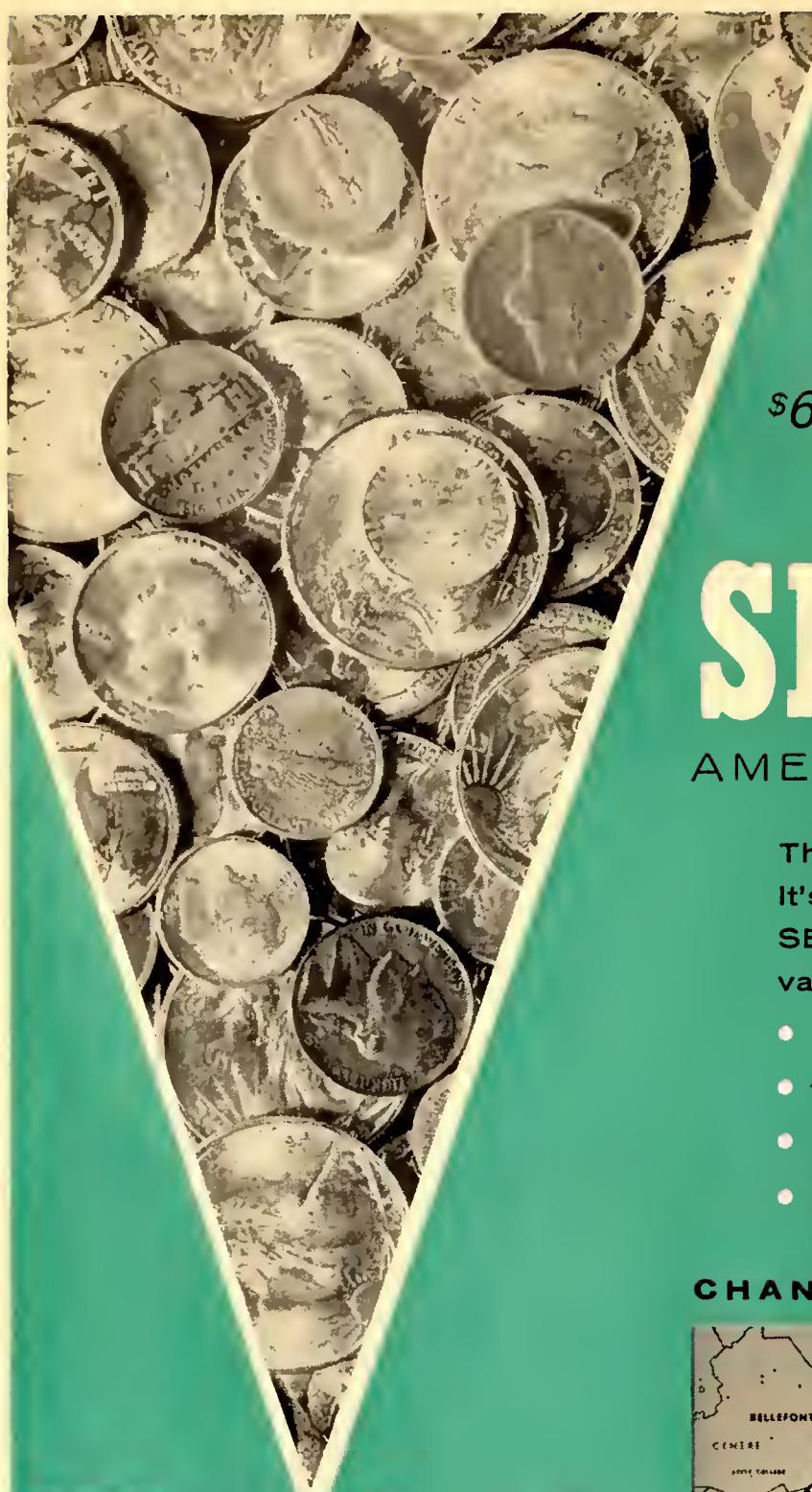
Radio's best on

Tom Tinsley, Pres.

R. C. Embry, Vice Pres.

WITH

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington. Simmons Associates in Chicago area and New England. Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, Miami, New Orleans. McGavren-Quinn in Los Angeles, San Francisco, Seattle.



WGAL-TV
LANCASTER, PA.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

SHARE
THE WEALTH!

*\$6 1/4 billion annual
earnings in*

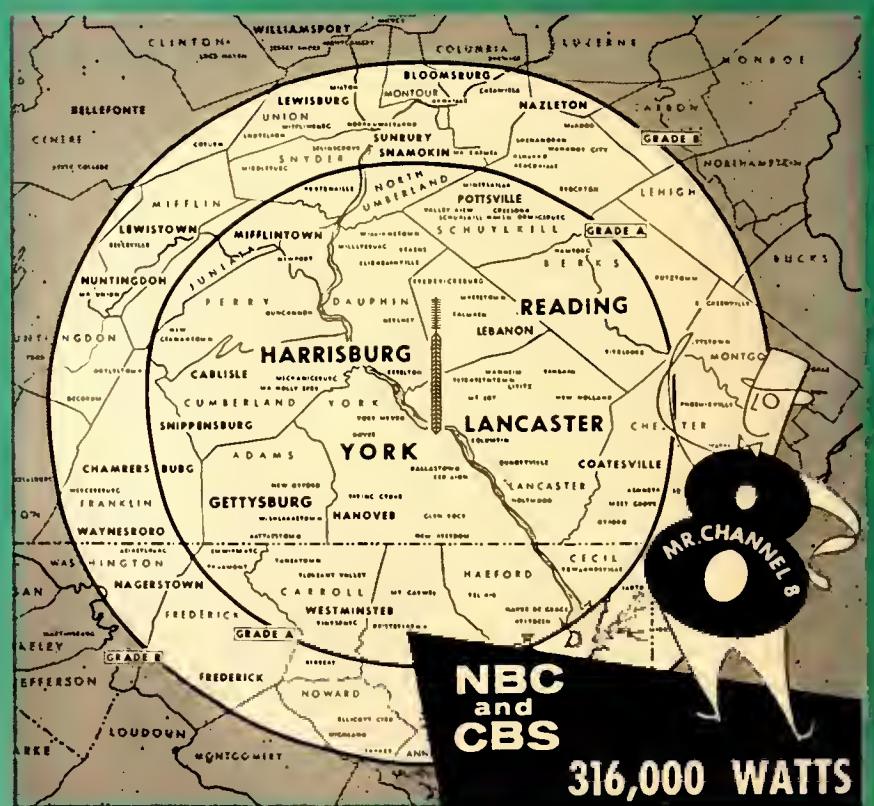
SELLvania

AMERICA'S 10th TV MARKET

There's a lot of gold that is not buried. It's being earned in SELLvania—spent in SELLvania. Capture your share of this vast, unique, multi-city land with

- 3½ million people
- 1,015,655 families
- 917,320 TV sets
- \$3 ¾ billion annual retail sales

CHANNEL 8 MULTI-CITY MARKET



Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco

SPONSOR-SCOPE

21 DECEMBER
SPONSOR PUBLICATIONS INC.
Copyright 1957

National tv spot picked up some momentum this week to give the industry a merry Christmas in the nick of time. In the holiday package were:

- Test campaigns by **Maine Potatoes** (John C. Dowd) and **Lever's Stripe Toothpaste** (Foote-Cone-Belding).
- **Carter's Rise Shaving Cream** (SSCB) moved into a few selected markets.
- **Ward Bread** (JWT) allocating around \$1.3 million for about 25 stations during 1958.
- **Deaf** (DSF) is examining evening newscasts.
- **Tastybread** (Ayer) looks as though it will be scheduling for January.

The nature of national spot radio this week was bonney enough to hoist many a station rep to **Cloud 17**.

One break alone sufficed to do this: **R. J. Reynolds** (Esty) renewed its present saturation schedule outright for 1958.

Another renewal that got a warm reception was the **Pepsodent** campaign (FCB), which involves 15 to 25 announcements a week. For a while this one had been touch-and-go.

A third juicy renewal was the **Ford** business via JWT.

Other highlights on the national radio spot sales front:

- **Pall Mall** (SSCB) will be back in January with a nine-week schedule, 75% of which consists of minute announcements and 25% eight- or 10-second breaks.
- **Richman-Chase Co.** (C&W, San Francisco) unloads a cross-country 19-week minute-announcement schedule in behalf of its **Hearts Delight** Fruit Products.
- Signs of buying activity for **Lever's Breeze** are coming from SSCB. (See Spot Buys, page 50, for further up-to-the-minute developments.)

The blue note of the week: **Chevrolet** (Campbell-Ewald) is delaying indefinitely a 13-week schedule it had planned to start 6 January.

All told, national spot will wind up 1957 with a hefty margin over 1956.

SPONSOR-SCOPE this week checked station reps on what the year's margin of business looks like, and the averages range about like this:

Tv spot, 20-25% over 1956; radio spot, 10-15%.

Both CBS and NBC Radio are coming to the wire with sturdy fourth quarters.

Each is more than 55% ahead of the billings posted for the final quarter of 1956.

Another prideful statistic: About 75% of the advertisers that have committed themselves for next year on these networks are certain to run for more than 13 weeks. In other words, the quick in-and-out-buyers are being replaced by steadier buyers.

ABC TV grossed \$8,093,724 in time sales for October, giving it a margin of 17.7% over the same 1956 period.

PIB's October estimates for the other networks (with percentages of increase) are: **CBS TV, \$22,335,986 (9.2%)**; **NBC TV, \$18,771,696 (3.5%)**.

On the first 10 months of each year ABC TV is ahead by 4.7%; CBS TV, 6.8%; and NBC TV, 2.3%. Collectively, they stand at 4.8% plus, with a total of \$418,394,205 for 1957 and \$399,327,425 for 1956.

Many months in advance, you already can spot a repeat of a current trend: Quite a number of advertisers have posted themselves with CBS TV and NBC TV as wanting to talk about specials for 1958-59.

A good reason for this early interest: The immense audience delivered by most of this season's specials with extraordinarily low costs-per-1000.

The key to next season's problem on specials will, naturally, be the availability of surefire boxoffice names and properties.

Add these two toiletries giants as likely prospects for specials: **Bristol-Myers** and **Gillette-Toni**.

ARB's unveiling of Arbitron—its instantaneous tv ratings service—to the press this week also brought these disclosures:

- Seven-city network report will cover New York, Chicago, Philadelphia, Detroit, Cleveland, Baltimore, Washington. Test showed ratings in these seven areas correlated closely with 23 cities where all networks have vhf outlets.
- New York City station prices will range from \$850 to \$2,700 monthly.
- Agencies which subscribe to the New York ARB diary report will get Arbitron ratings free initially, after which they will have an option of buying full month or one week per month. (For more details see Instant Ratings Breakthrough?, page 32.)

Jot down R. C. (Duke) Rorabaugh as another candidate for taking over PIB's service in providing data on network tv gross sales.

Rorabaugh this week informed the networks that he would like to be a processing and distributing agent for such data—providing the networks also give him a breakdown of gross dollars by individual brands.

In turn, said Rorabaugh, he will channel the information to agencies at a nominal fee. (He supposedly is quoting a figure less than Leading National Advertisers and Broadcast Advertising Reports have indicated they would charge.) For LNA and BAR it would be a joint operation.

Norman, Craig & Kummel is setting up a corporate media planning and analysis department, thus getting the jump on McCann-Erickson which has a similar project cooking.

NCK describes the purpose of the department this way: To evaluate for clients both current and long-range trends in advertising values.

The basic philosophy behind corporate media planning is:

- Recognition of the fact that the media plan must be treated as a section in a total mosiac for reaching the consumer—other elements of which include sales promotion, point-of-sale merchandising, word-of-mouth, exploitation, etc.
- To serve a client most efficiently, an agency is obligated to go beyond creating the right words and pictures and project at long range how this creativity will serve all the elements of marketing, including promotional support for company salesman and dealers.

Veteran media specialist Dan Potter will head up the new NCK department.

Spot radio may feel the pinch from Ballentine Beer's decision to air all the Yankee road games as well as the home games.

Present indications are that the brewery will drop its 52-week spot schedules to pay for the extra budget required for the Yankeecasts.

But as a counterbalance, there's the possibility that Schaefer Beer will shift some of the money it previously spent on the Brooklyn Dodger games to spot radio.

Corinthian Broadcasting Corp.—which owns and operates stations in Houston, Indianapolis, Fort Wayne, and Tulsa—this week named **Don L. Kearney** as national director of sales.

Kearney, who once sold spot and network for ABC, resigned as ABC Film Syndication's sales v.p. to take the new post.

This was the week in which the tv networks pulled out all the stops for the rating-claims waltz.

Each network displayed its own statistical music showing its superiority over the others. Herewith a digest of the rating analyses and the points they seek to make:

ABC TV: In terms of average audience per minute for all nighttime shows (7:30-10:30 p.m.), the first November NRI shows this network made the greatest progress over a year ago. The figures, as processed by Nielsen:

NETWORK	NOV. 1956	NOV. 1957	% MARGIN
ABC TV	4,451,000	6,950,000	+56%
CBS TV	10,412,000	10,330,000	- 1%
NBC TV	7,192,000	8,860,000	+23%

(Note: These figures were compiled before ABC TV's exclusive Boston affiliate, WHDH TV, went on the air.)

CBS TV: The first November NRI gave this network first place in 22 out of the 36 evening half-hours in which each of the three networks had a sponsored program. This leadership breaks down as follows:

NETWORK	FIRST PLACE	SECOND PLACE	THIRD PLACE
ABC TV	3	12	21
CBS TV	22	9	5
NBC TV	11	15	10

(Added note: In terms of Nielsen's average audience by nighttime half-hours, the CBS lead over NBC is 16% and over ABC, 44%.)

NBC TV: The December Trendex advances show these strong points for this network:

- Up an average of 2.1 ratings points over a year ago, compared to 1.8 for ABC TV and minus 1.1 for CBS TV.
- Leadership on four nights of the week (Monday, Wednesday, Thursday, and Saturday), compared to three for CBS TV.
- Nearly doubled its half-hour wins while both CBS TV and ABC TV declined in half-hour wins. (A year ago CBS TV had an edge of 19 half-hour wins over NBC TV.)
- NBC TV's new nighttime programs increased 15% in ratings over their predecessors of a year ago.

Buick's \$20-odd-million pullout from Kudner this week caused this line of speculation among some Madison Avenue marketing men:

- Was the agency made the patsy for a series of factory policies that reduced the impact of one of the auto industry's top-ranked product images?
- Or can the decision be linked to this factor plus Buick's unhappy tv experiences in recent years?

Such speculation in turn raises another crucial question: Has the agency in today's marketing era become the eustodian of the product image? Can it be held responsible for any serious blurring of that image?

According to the Madison Ave. buzz, the agencies interested in the account include Burnett, B&B, Compton, and Bates.

Tv horror programs, initiated via feature films, show signs of going documentary.

Offered for next season is a series called *This House Is Haunted*. **Martha Rountree and Ollie Presbrey** created the notion, which they intend to film and sell through **Screen Gems**.

Oldsmobile will include NBC Radio for its spring advertising push. The network's package includes Jerry Lewis segments, 10 newscasts, and 30-second announcements—adding up to 30 commercial periods a week.

The schedule tees off 25 February, runs for 13 weeks, and costs around \$25,000 a week.

Other buyers and sellers can take a tip from what's happening in the soft goods field as regards the air media: With tv beyond their pocketbooks, the textile people are making radio the main arm of their special or seasonal promotions.

Bringing this trend into sharp focus: **Masland Carpets' buy of \$200,000 worth of time and talent on CBS Radio** on the heels of **Karagouchian's alignment with NBC Radio** for a six-week campaign.

The Masland strategy (worked out via Anderson & Cairns) calls for 81 5-minute impacts over four weeks—this to be climaxed with a \$45,000 two-hour "special" using top Hollywood and Broadway names. Cary Grant is being sought as m.c.

Date for the Masland kickoff is late January. Karagouchian's NBC promotion—piloted by FS&R—involves 10 Bob & Ray programs a week. Cost: \$12,000 per week.

Can a rep's salesman do justice to a station by thinking as objectively about the advertiser's problem as he subjectively does about snagging the schedule?

Brown Bolte, B&G executive v.p., answered the question with a firm affirmative this week before a RTES timebuying seminar.

The advice Bolte passed along to salesmen on the objectivity theme:

1) Before submitting recommendations to an agency, be sure to get from a reliable source as much information as possible about the client's current objectives and problems.

2) Armed with this information, make your presentation as a solution to the client's problems rather than competitively or subjectively.

3) **Don't overstate your story on cost-per-thousand**—it will "never be the 'be-all' and 'end-all' of media purchasing and selling." Because if it were, there would be no nighttime tv, spectaculars, or color tv, or any other "color" to advertising.

Suggestion to radio networks from Madison Avenue admen: **Offer a prize among your sales staffs for a more fitting word than "guarantee" when talking about station clearances.**

The term "guarantee" is misused, admen feel, because:

• It actually means the network will try to deliver 75% of the network's dollar volume; if it doesn't, it will rebate the difference between the 75% and whatever lower percentage the final lineup represents.

Adopting a more appropriate term, add the admen, would tend to minimize the client's confusion and/or disillusion when he learns that "guarantee" has a connotation different from the one he has always associated with media.

NBC Radio's rejoinder to this suggestion: We're clearing 80% and better on all our programs and packages.

ABN's comment: We've just got 92% clearance for Chevrolet's across-the-board buy of the John Daly newscasts.

CBS Radio fared well on the new-business side this week.

Newcomers included **Charles Pfizer's Candettes**, **Milner Products** (Gordon Best), and **Andrew Jergens** (C&W).

Those adding to their schedules were **Aero Mayflower Transit** and **Bristol-Myers** (Y&R), which expanded its newscast lineup by six weekly.

NBC Radio's Joe Culligan, father of Imagery Transfer, has sired a new plan.

He calls it the **Activator—or Salesvertising—Plan** and describes it as a "complete electronic merchandising method of stimulating the local dealer to buy his own announcements adjacent to his supplier's network programs."

For other news coverage in this issue, see **Newsinker of the Week**, page 5: **Film-Scope**, page 45; **Spot Buys**, page 50; **News and Idea Wrap-Up**, page 53; **Washington Week**, page 63; **SPONSOR Hears**, page 66; and **Tv and Radio Newsmakers**, page 72.

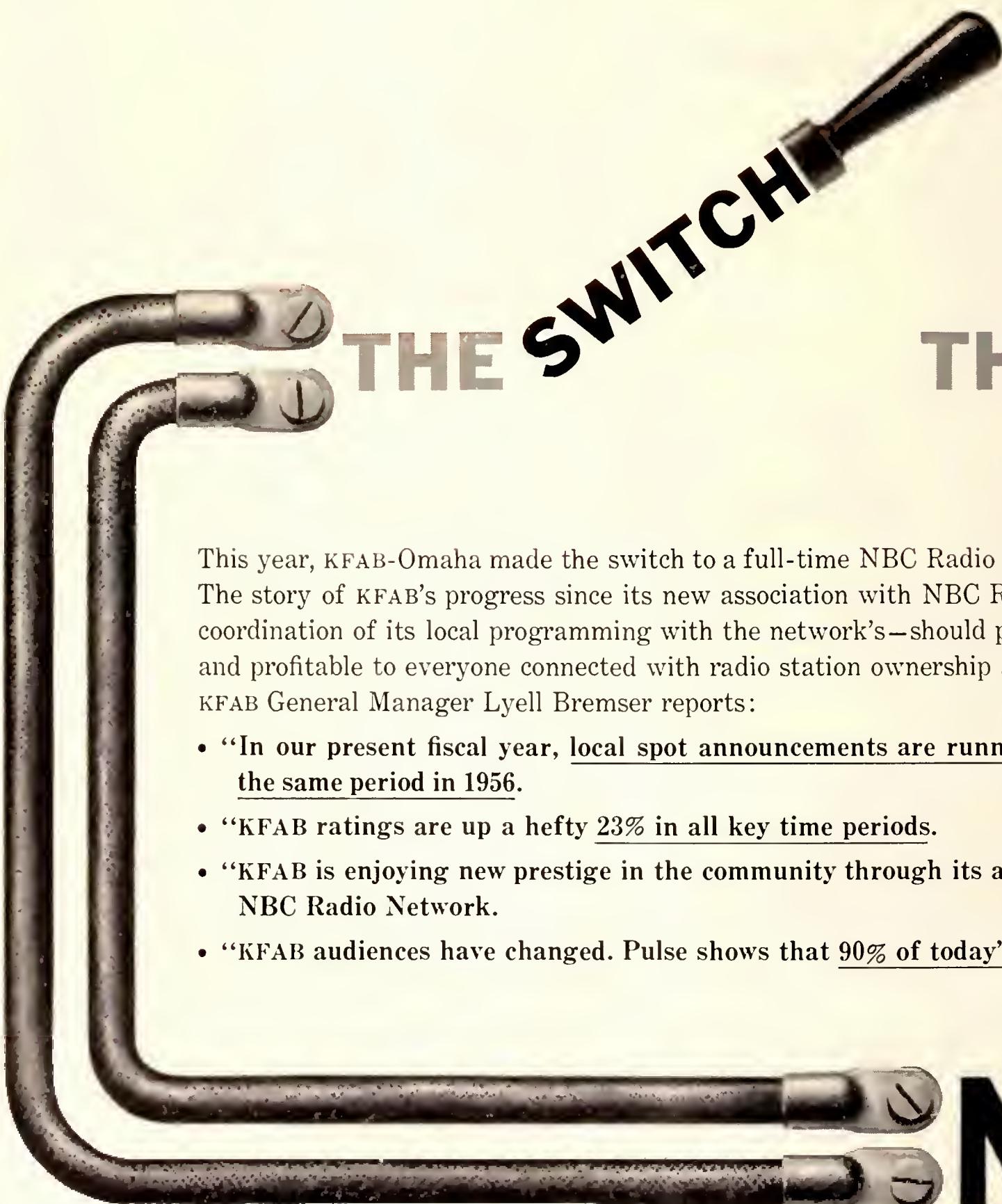
To embrace
Iowa's
Better Half . . .

(three of Iowa's six largest
markets—Waterloo, Dubuque
and Cedar Rapids—including a
Class "B" area of more than
300,000 tv households)

embrace
WMT-TV



Mail address: Cedar Rapids • CBS Television for Eastern Iowa • National Reps: The Katz Agency



THE SWITCH THAT W

This year, KFAB-Omaha made the switch to a full-time NBC Radio Network affiliate. The story of KFAB's progress since its new association with NBC Radio—and KFAB's coordination of its local programming with the network's—should prove enlightening and profitable to everyone connected with radio station ownership and management. KFAB General Manager Lyell Bremser reports:

- "In our present fiscal year, local spot announcements are running 89% ahead of the same period in 1956.
- "KFAB ratings are up a hefty 23% in all key time periods.
- "KFAB is enjoying new prestige in the community through its affiliation with the NBC Radio Network.
- "KFAB audiences have changed. Pulse shows that 90% of today's KFAB audiences



NBC

LIKED WONDERS FOR **KFAB**

RADIO STATION

KFAB
OMAHA, NEBRASKA

are adults—with adult buying power. And KFAB advertisers are reaping the benefits.

The Division Manager of Skelly Oil says, 'I am convinced that KFAB's new program structure attracts a quality audience . . . an audience that will buy our merchandise.'

The Advertising Manager of Kilpatrick's Department Store states, 'KFAB has the kind of audience—the adult audience—Kilpatrick's wants to reach.'

And from the General Manager of Mid-America Appliance Corp., 'KFAB, with a good balance of strong local programming and NBC Network programming, makes it easy-to-listen-to selling program format during the entire day.'"

These KFAB successes are typical of what happens when a station programs local adult-appeal attractions phased in with the vast entertainment, news and service features of the . . .

RADIO NETWORK

IN THE TOP 50

IN ALL MEASURING CATEGORIES

Says "SALES MANAGEMENT"
in the Nov. 10, 1957 issue

COLUMBUS GEORGIA

And in the Columbus, Georgia
3-County Metropolitan Area the
local and national favorite is . . .

WRBL



..... TELEVISION

COMPLETE DOMINANCE
MORNING • AFTERNOON • NIGHT

FIRST IN **97.3%** OF ALL QUARTER HOURS
Area Pulse, May 1957

..... RADIO

LEADS IN HOMES DELIVERED BY **55%**
NCS No. 2

WRBL

AM — FM — TV

COLUMBUS, GEORGIA

CALL HOLLINGBERY CO.

by Bob Foreman

Agency ad lib

Do we need more program research?

It is considered unusual indeed when an advertiser receives mail from the public about his print campaign. In television, the unusual is *not* to get letters about your show.

This fact attests once again to the far greater Emotion Quotient generated by television and also indicates the added burden which must be borne by those who spend their advertising-dollars in the medium.



Within the last few weeks the validity of the above was called to my attention three times—and vividly!

The listeners sound off

In the first case, I was ushered into the office of one of the leaders of the business world and there found him poring over "the mail from last night's show." This was no hurried once-over but a careful perusal of each letter that was on his desk. In addition this gentleman referred constantly to a tally which someone had made of Favorables vs. Unfavorables along with a compilation of other pertinent data. For a man in his position, one of the busiest individuals on the American industrial scene, to be concerned with what viewers thought of his company's efforts is impressive and indicative.

The second case—an important business concern recently sponsored two television programs a month apart. The first was a rating success—one of the biggest. But the mail was 80% nasty, unfavorable, outspoken. Among the unpleasant letters were many from stockholders. Their complaints involved the "questionable taste" of the tv endeavor, the "money wasted," etc. As we all know, businessmen listen to their stockholders whether they hold large blocks or one share. In this case the sponsor not only listened with chagrin but took great pains to reply in detail . . . and to apologize.

Case three—a top quiz show of recent date asked a contestant a question on the Bible. This question was phrased in such a way that it was an affront to a large group of people (whose particular version of the Bible differed with statements made in the question). The mail the next a.m. was voluminous and vociferous! A nationwide apology was made on the program the following week. But the damage was done.

Here are three examples demonstrating the active participation of the public in what they view via television. Naturally, a few hundred letters do not constitute the majority's views about a particular show. But they may be considered as accurate indications of the way *many more* folks feel although these do not take the trouble to communicate with the sponsor. Their feelings, nevertheless, *will be* actively expressed in the supermarket or wherever else the sponsor's product is being offered.

In other words, the impression a company makes with its show is

of vital concern. If on the positive side, the sponsor can take pride in a tv job well done; if on the negative side, real worry is justified.

Spot impact vs. vehicle impact

More and more businessmen are realizing that the creation of an accurate and proper corporate image is valuable. Essential, in fact. They also are aware that television provides the broadest canvas for this portrait and is unquestionably the medium most able to leave indelibly impressed upon the public mind the *right* image. (See Pepsi, p. 26, for Al Steele's views on image importance.)

For some strange reason, too few seem to realize that this corporate image is not solely the result of the commercials inserted in a program. By the same token they seem unaware how importantly *the vehicle* itself figures in the impression. Whether this is caused by the fact that they and their advertising confreres have a closer contact with the sales-copy than with the show itself and hence neglect the show, I don't know. But the facts on show-importance are available! In chart form—for those who require charts. Such questions as: do viewers appreciate the *intention* of the sponsor in presenting this particular show? Do they think more highly of the sponsor for selecting this type of vehicle rather than some other? These queries can be answered! They should be answered! Says Dr. Dichter, "quite frequently the audience reacts not so much to the advertising messages as to the *intentions of the advertiser*."

In addition to having an effect itself, the show, of course, also has a tremendous bearing on the commercials. On whether they are believed, acted upon, and even paid attention to. Such factors are as much a function of the "editorial" matters which surrounds them as they are of commercial content and technique.

Already some startling (and very revealing) research has been completed in these areas. The dollar-values inherent in this knowledge (in light of the millions being spent in television today) can't be overestimated. It ought to get around more. Programing as it now exists might come in for a healthy change or two.

"An adman ad-libs on tv"

A 192 page book of selected Foreman columns from SPONSOR, released by Hastings House, Publishers, Inc., is now in your bookstore. Bob's pungent commentaries on the broadcast industry and his keen analysis of its problems are illustrated by Al Normandia.

The book's eight chapters deal with:

- The agency and its denizens;
- Nuts, bolts, commercials;
- The audience, confound 'em;
- Sponsors, the care and feeding of;
- The fine art of video;
- Research—if you can call it that;
- The one without pictures—radio;
- Color or hue, whew!

It adds up to an encyclopedia of entertainment and information. 192 pages, illustrated, retails for \$4.50.



no. 1
.....
stations in
.....
all surveys
.....
6 am to 6 pm
average share

KOBY 10,000 watts
September-October
PULSE:
No. 1 station 6 am-Mid. with a
16.2 average share

August-September
HOOPER:
Weekdays 7 am-noon 18.1, noon-
6 pm 29.4 share of audience

NIELSEN:
22,520 rating 6 am to 9 pm

KOSI 5,000 watts
September-October
HOOPER:
No. 1—22 average share

October
PULSE:
No. 1 Overall—5.1 quarter hr.
average 6 am-6 pm

SEE PETRY FOR KOSI-KOBY



WGVM
in Greenville, Miss.
No. 1 in both
HOOPER & NIELSEN
See: Devney & Co.,
Inc.

**MID-AMERICA
BROADCASTING
COMPANY**

MORE \$ FOR YOUR
MONEY!



SIX OF THE TOP TEN 5-TIME-A-WEEK
SHOWS BELONG TO K-NUZ

Put your product in K-NUZ top-rated time
periods for sure-fire sales at the
LOWEST COST PER THOUSAND!



No. 1 Buy in
HOUSTON

K-NUZ

HOUSTON'S 24 HOUR MUSIC AND NEWS

National Reps.: Forjoe & Co.—

New York • Chicago • Los Angeles •

San Francisco • Philadelphia • Seattle

IN HOUSTON, CALL DAVE MORRIS, JACKSON 3-2581

Southern Reps.:

CLARKE BROWN CO.—

Dallas • New Orleans • Atlanta

49th and
Madison

Film ratings

On pages 48 and 49 of November 9, 1957 edition of SPONSOR, we see Captain David Grief listed as tenth ranking show on Telepulse Rating of Top Spot Film Shows. As you know we sponsor this show in the West and we are most interested in such information.

Your compilation of average ratings for the first nine shows we understand, but the 13.9 average rating for Captain David Grief just does not come out. It is our understanding that this listing is the complete listing of Telepulse Ratings for the current month. The rating for San Francisco, KRON, 8:30 pm is missing. But even when we use the 17.9 in addition to those which you list, we still are unable to arrive at the average shown.

We note, also, the omission of a San Francisco rating for Dr. Christian, your sixth ranking show. Here, however, the figures which you do show for the 12 markets average out to 16.3.

We are sure that there is a simple explanation to these omissions.

M. A. MATTES, manager
Standard Oil Company of Calif.,
Western Operations, Inc.

Pulse explains

Unfortunately, the film ratings chart for September, which was prepared by The Pulse, contained two omissions which change the respective positions of a number of programs. The programs affected are: *Dr. Christian* and *Captain David Grief*. Here is what happened:

In compiling this material, we use the alphabetical index charts and, unfortunately, in San Francisco, the *Dr. Christian* program has been left out of the chart. Consequently, *Dr. Christian*, in the San Francisco market, was not included.

In the same market, the program *Captain David Grief* is carried in the television station logs as *Jack London* and our people had no way of knowing that *Jack London* and *Captain David Grief* are the same program.

Therefore, I think you would want

to run something containing the following information for use by your readers, namely that they correct their September charts in the following manner:

Dr. Christian drama (Ziv) ranks 8th with a 15.4 (add San Francisco 1.9 KGO 6:30 PM Sunday).

Captain David Grief adventure (Guild) ranks 10th with a 11.3 (add San Francisco 17.9 KRON 8:30 PM Friday; add Atlanta 11.2 WSB-TV 9:30 PM Monday).

Due to these changes:

Whirleybirds adventure (CBS) ranks 6th with a 16.1, and *Men of Indianapolis* adventure (Ziv) ranks 7th with a 15.9.

I am thoroughly sorry that this happened, but considering the tremendous number of programs that we cover in all markets, I trust you agree our "track record" is very good, even in spite of these two errors.

Sydney Roselow, director,
The Pulse Inc.

Evening radio incentive

I was most interested in the criticism of radio stations voiced by one time-buyer in your issue of November 16th (Timebuyers At Work).

Adam Young-represented stations have had provision for 331 $\frac{1}{3}$ % of saturation plan announcements in traffic time for many months.

The success of this plan has led to our development of an additional incentive plan which — without rate cutting should encourage advertisers to take advantage of evening time so long overlooked by many users of radio.

Frank Boehm, v.p. and dir.,
promotion and sales service,
Adam Young Inc., New York

Show for shoe

In the 9 November issue on page 58, at the top of the third column, you carried an item about a client of ours, the Geuting Co., buying the largest news package in Philadelphia radio history.

Through a typo, I'm sure, you referred to them as a leading "show" chain rather than a "shoe" chain.

Also, the call letters of WIBG, where the package was bought, were not used.

George Glazer, dir. of pr
Robinson, Adleman & Montgomery, Inc.

JACKSON, MISSISSIPPI...

the South's fastest growing TV Market



**GOVERNMENTAL
CENTER-
LEADERSHIP MARKET**

Jackson, Mississippi's state capital, is the center of federal and state governmental activities—a leadership market with 224,566 TV homes. Sell this billion dollar market* and you sell an area other sections follow. Only two TV stations reach this influential market—WJTV and WLBT.

*Television Magazine Market Book 1957

224,566 TV HOMES

SERVED BY TWO GREAT STATIONS

WJTV
CHANNEL 12

KATZ

WLBT
CHANNEL 3

HOLLINGBERY



**PICK YOUR SHOTS in
ST. LOUIS with**

Specialized SELL

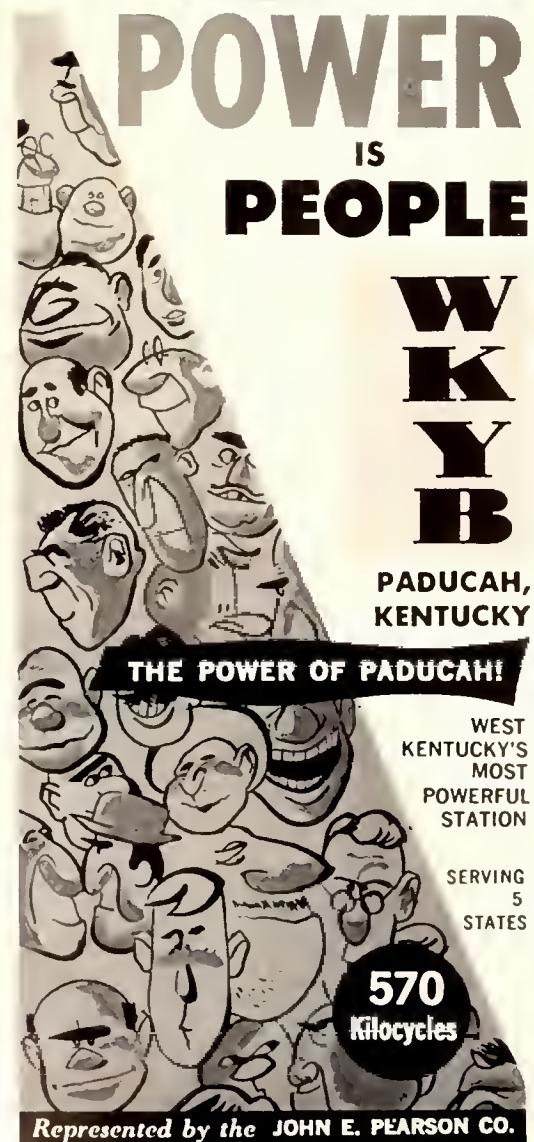
*The only way
to reach this
vast Country
and Western
market*



WEW
ST. LOUIS
MISSOURI
770 Kilocycles
1000 WATTS
CLEAR CHANNEL

Represented
by THE
BOLLING
COMPANY

POWER IS PEOPLE



**W
K
Y
B**
PADUCAH,
KENTUCKY

THE POWER OF PADUCAH!

WEST
KENTUCKY'S
MOST
POWERFUL
STATION
SERVING 5
STATES

**570
Kilocycles**

Represented by the JOHN E. PEARSON CO.

Women's week

It's Easter in December: For agency tv stylists, Christmas came last July! Right now they're busy working on Easter fashions.

As one top fashion gal at a \$200 million-plus agency told SPONSOR: "We cover the fashion and home decorating markets in much the same way as the fashion magazine gals do. We also get trend reports and do our own studies. As a result, we felt pretty safe when we styled the Christmas commercials last summer."

Among the things tv stylists must avoid: Extreme styles that could detract from the product being sold.

"Take the chemise look. It's fine for a fashion account tv commercial like a skin cream, but it would be too distracting for a car or refrigerator commercial," says SPONSOR's fashion source.

The stylists' rule of thumb: Paris fashions will find acceptance in New York within six months. Ditto for such metropolitan centers as San Francisco and Los Angeles, though they may, in some instances, be *ahead* of New York. Extreme fashions, however, take as long as 18 months to two years to catch on in smaller communities.

Women broadasters lend a hand: Women have long been recognized as leaders in public service activities. And it's interesting to note that women broadcasters are no exception. In fact, they tend to do proportionately more than any other group in the industry in public service areas.

Example: The Heart Committee of Women Broadcasters. With Arlene Francis as national chairman, some 1,500 women in radio and tv all over the country will participate in an effort to educate the American wife and mother in various health hazards. Fifteen-second to five-minute interviews will be used to tell the story of heart disease and pregnancy, heart disease and children, varicose veins, etc.

We're still glamorous: Here's proof that the "glamour" of the tv and advertising fields continues unabated among career-seekers: professional workshops for young hopefuls keep cropping up around the country.

Latest will open in New York at the Ballard School of the 53rd St. YWCA on 6 January. At its head will be Joan Sinclaire, package producer and manager of the radio-tv-film department of the Maude Lennox Personnel Agency.

"At our agency, we've noticed that tv and film have the same appeal for young people just out of school that publishing had 10 years ago," Joan told SPONSOR. "We feel that our 12-week course on writing, programming and announcing will help people both in and out of the field."

Guest speakers will include: Jay Kacin of McCann-Erickson; Jack Atherton of Atherton & Currier; Carl Byoir's Jim Gaylord; Mutual's Norman Baer; BBDO's Steve Kaplan; Lou Florence of Lennen & Newell; Academy Award-winning filmwriter, Joseph Kenas; Dick Eckler, agency tv producer and Paul Belanger of Tvb.

PROOF POSITIVE

that

WORL

dominates the dial

because

NEW ENGLAND FAMILIES LOVE OUR

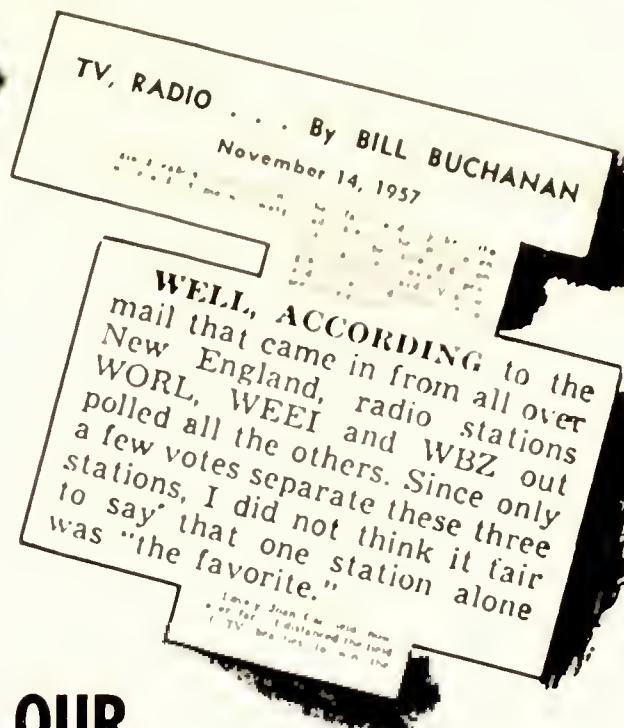
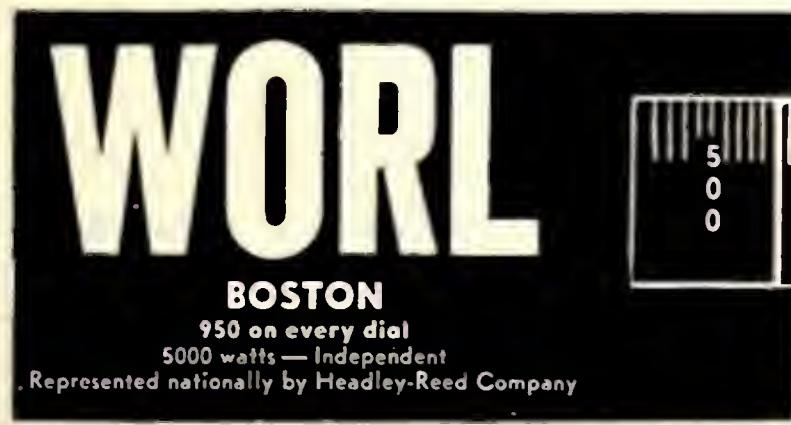
"950 CLUB" PROGRAMMING

(the great music of the Past, Present and Future)

IN THE RECENT HEARST PUBLICATIONS'*
RADIO-TV POPULARITY POLL, NEW ENGLAND
READERS WERE ASKED TO VOTE FOR THEIR
FAVORITE DISC JOCKEYS AND THE RADIO
STATION THEY MOST OFTEN DIALED.

That WORL came out on top, along with only 2 other stations . . . that both Stan Richards & Dave Maynard — TWO from WORL — were included in the "Top 10" Disc Jockeys category . . . and that WORL's lower rates leave no doubt as to which station is Boston's best buy — all are *Proof Positive that WORL is*

USED AS A RULE IN BOSTON . . .
HEARD AS A RULE IN BOSTON . . .
BOUGHT AS A RULE IN BOSTON . . .



*BOSTON DAILY
RECORD & AMERICAN
CIRCULATION: 582,743

*Square miles don't buy
your product . . .*

People do



You need coverage AND audience.

In WHB's 96-county* world

IT'S A WHB PULSE

W H B is *first* in 432 of 432 quarter hours 6 a.m. to midnight (Pulse, Kansas City 96-county area . . . 6 a.m. to midnight, Monday through Saturday, Sept., 1957)

Whether it be Metro Pulse, Nielsen, Trendex or Hooper . . . whether it be Area Nielsen or Pulse . . . WHB is the dominant first throughout . . . with audience shares consistently in the 40% bracket. And, WHB is the dominant first among every important audience-type!

Talk to a Blair man . . . or WHB General Manager George W. Armstrong.

*situated in Missouri, Kansas and Iowa

W H B

Kansas City

10,000 watts

710 kc.

WDGY *Minneapolis St. Paul*
REPRESENTED BY JOHN BLAIR & CO.

W H B *Kansas City*
REPRESENTED BY JOHN BLAIR & CO.

WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.

WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.

STORZ
STATIONS
TODAY'S RADIO FOR TODAY'S SELLING
TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

NEXT YEAR'S TV COSTS

Can spot and network time costs keep going up?

What do top agency media v.p.'s predict for '58?

What's the cost-per-1,000 trend and will it turn?

How expensive is tv compared with other media?

This week SPONSOR asked these questions of top

agency media specialists. Here are their answers

This week 1958 tv costs are already under the sharpest scrutiny in the medium's history.

Tv has had to justify its initial investment cost ever since the day it went commercial. But 1958 is different because:

- The economy is different.
- The medium has matured.

There's only one thing that remains the same: Respect for what television does in the market place.

After SPONSOR had gathered comment from media directors in New York, Chicago, Detroit and San Francisco, this quote from a \$40 million agency president stood out above every discus-

sion about cost-per-1,000, rating levels and sets in use:

"As a practical matter, we say to our clients in the mass marketing fields—look at tv first. If you've got money left, spread it to other media.

"The point is really not what tv costs. It's what it does for sales."

Though they dwelled more on facts-and-figures, the same philosophy was expressed repeatedly by media directors as well. These highlight trends emerged from interviews with a group including JWT's Arthur Porter, Y&R's Pete Levathes, Leo Burnett's Seymour Banks, FC&B's Art Pardoll, Guild, Bascom & Bonfigli's

Five top media experts forecast

tv cost patterns of 1958, see

boom in spot tv ahead, but warn

against further rate increases



Pete Levathes, media director, Y&R sees a big boom in spot tv ahead. "Many clients will find it more effective in 1958 to build their own network through film syndicators rather than sticking to network lineups. Emphasis will be more and more on hitting those local markets where the bulk of client's sales are



Frank Kemp, media v.p., Compton, expects to see increased cost-per-1,000 unless networks and stations stop rate increases. "Frequency impact is vital to tv. Many stations have begun to realize this and offer good packages. The networks could encourage clients to buy more stations with full net discounts."

Dick Tyler, Campbell-Ewald's Phil McHugh and Compton's Frank Kemp:

1. All media decisions will be made under the client microscope in 1958. For the first time in tv history, almost every media executive interviewed mentioned "Wall Street" and client profit-consciousness. Clients and agencymen in general anticipate a good year ahead, but a tough selling year when profits can't be taken for granted as they were during the first few post-war years.

"Clients became so cost-conscious this fall that they want to know exactly where each tv dollar is going and why," says Y&R's Pete Levathes.

In line with such client thinking, more agency media departments are currently doing some form of research about tv time charges to justify each spot buy or to analyze the component parts of network lineup costs.

An incident involving the chairman of the board of a company with a top-rated \$5 million net tv show underscores the cost-conscious psychology of the day. The agency p.r. man was checking some quotes for a top con-

sumer magazine profile on the company's chairman of the board, when the latter stopped him.

"Good God," he said. "Don't say I 'gambled \$5 million on tv and won!' You know a new show can be a gamble and I do. But the stockholders would lynch me if they read something like that."

2. Spot tv will enjoy a new growth surge. The media v.p. of one of the top three agencies predicts that his agency alone will show a \$20 million increase in spot tv billings in 1958. As clients have been taking a closer look at tv costs, they've also become more selective about markets.

"I think 1958 will be an awfully healthy year for spot tv," says JWT's Arthur Porter. "Advertisers are paying far more attention to local coverage these days."

While industry-wide cost-per-1,000 figures for spot can't be pinned down, a number of agency media executives feel today that spot tv's cost-per-1,000 trend has been more favorable than that of network tv during the past season—depending on the market.

"Spot tv costs have been on a continuous upward rise, but have still maintained a reasonable cost-per-1,000," says Guild, Bascom & Bonfigli's Dick Tyler. "In general they will run from \$1 to \$1.50, although there is a great deal of variation in individual markets reflecting the size of the markets, with mass markets always tending to have lower cost-per-1,000."

"In spite of the fact that tv circulation has grown along with costs at a fairly even rate, many advertisers may not be able to afford a fully sponsored network show. There are a number of ways, however, that an advertiser can use tv effectively with less than full network expenditures, including spot programs on a smaller lineup of markets and any degree of spot announcement intensity in any number of markets required."

3. Regional and multi-market film buys are expected to come in for an increasing share of the tv dollar. One of the advantages of such buys, over and beyond the cost alone, according to the media special-



Philip McHugh, tv-radio director, Campbell-Ewald, Detroit, represents the automotives' point of view in his concern over growing network time and production costs while "increase of total tv homes in 1957 over 1956 was a mere 1%. Of course, this represented a solid 5,000,000. But ABC splits audience."

Arthur Pardoll, associate media director, FC&B, finds daytime net tv gaining in cost efficiency, while nighttime may be less efficient "since average ratings are lowered by the three networks. But tv should be measured for its sales persuasiveness, not its gross cost. For many, no medium is as effective as tv."



Dick Tyler, media director, GB&B, San Francisco, says "Now that the set count has reached about 80% of homes in the country, rate increases should be at a much slower pace. It costs about twice as much today to buy full net shows as four years ago, but same rating reaches twice as many homes."

ists, is their greater flexibility.

However, beyond the flexibility, a number of top media v.p.'s are stressing the cost efficiency of film buys.

"NTA and many other syndicators can offer such good times to a client these days that the cost differential becomes even more attractive," says Y&R's Pete Levathes. "Besides, the 10:00 p.m. to midnight periods have become so much more attractive through the feature-film packages that some of the original advantage of the networks and their hold on prime time has been erased."

4. Media men look for a continuing increase in the alternate-week network tv buying pattern.

Neither clients nor agencymen see network tv program buys in terms of runaway hits these days. That's a major reason why admen anticipate still more alternate-week sponsorship in network in 1958.

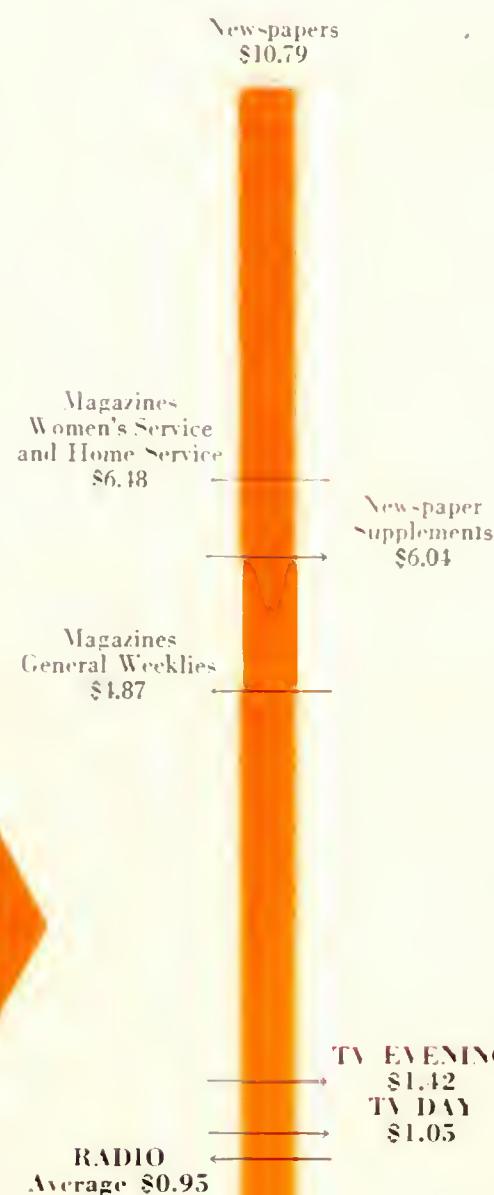
Says FC&B associate media director Arthur Pardoll: "The high cost of network tv is only part of the reason why we expect to see more alternate-week buys. Actually, the alternate-week cli-

ent does not lose that much audience (about one-quarter compared with the weekly client) in relation to the dollar saving. In terms of dollars, alternate-week sponsorship is usually more efficient and gives the big-money advertiser a chance to pick up another alternate-week show, thus increasing his reach."

(Whenever tv's critics want to take a poke at tv costs, they point to alternate-week sponsorship as a symptom of excessive time-talent charges. But CBS TV research director Jay Eliasberg points out that, based on PIB figures, "83% of all network evening time is sponsored by advertisers who can definitely afford to sponsor a weekly half-hour evening network show. We know that they can afford it be-

(Please turn to page 60)

Inter-media comparison was made by Leo Burnett agency to have a 1957 yardstick for the cost-per-1,000 people exposure to advertising impressions. Study was based on one-minute commercials and full-page black and white print advertisements. All figures were based on April 1957 rates and circulation





PEPSI, ANNIE,



AND THE SOFT, SOFT SELL

Pepsi sold too much for too little too long—too hard. It became a cheap substitute for Coke. But new management swept in with soft-sell advertising. Result: Sales are up 132% in five years. Today, Pepsi is strictly big-league—with tv specials to make sure everyone knows it

Joan Crawford, actress-wife of Pepsi's Al Steele, and her family were featured in institutional commercial on *Annie Get Your Gun*



What's an old hard-sell artist like Pepsi-Cola doing with a soft-pedal, institutional pitch?"

Many admens among the 60 million viewers of *Annie Get Your Gun* (Thanksgiving eve, NBC TV) pondered that question. And they recalled, too, Pepsi's co-sponsorship of another tv special earlier this year, *Cinderella*, on CBS TV 31 March.

Add to this Pepsi-Cola Co.'s plans to back two more tv specials during 1958.

What does the radical departure from Pepsi's old drum-beating technique mean? It means that an image switch campaign, an intensive advertising effort that grew out of a Pepsi management change, is in high gear.

Pepsi-Cola Co. is out to kill, once and for all, the "bargain" image of its past. And tv specials like *Annie* are the firm's newest ammunition.

Air media are also carrying the image switch for Pepsi via (1) spot tv radio carried by the area bottler and Pepsi on a co-op basis and (2) summertime network radio sponsored by the company.

How successful is the campaign? Here are some results, as told to SPONSOR by Charles Derriek, Pepsi advertising director.

- Pepsi sales are up 132% during the past five years, while the soft-drink industry averaged only a 31% increase.

- People are rating Pepsi higher than big-brother Coke these days. Asked to rate the products for quality on a one-to-ten scale, respondents (in a major market) gave Pepsi an average of 6.1 in 1951, 7.7 in 1957. Coca-Cola dropped from 8.3 in 1951 to 6.9 this year.

- Most people think Pepsi quality has improved. Asked to compare Pepsi quality today with that of five years ago, 55% said it was higher, 23% no change; 9% lower; 13% didn't know.

- Less than a quarter of the respondents felt Coke quality improved. Some 23% said it was higher; 27% no change; 22% lower; 28% didn't know.

- Sales for the in-home market have jumped 168%—a 20-percentage-point increase in share-of-market.

- On-premise sales are up 82%—a 10-percentage-point increase in share-of-market.

- Almost three times as many people in the upper one-third income bracket bought Pepsi in 1957 as in

Al Steele's soft-sell made sales soar . . .

	GROSS PROFIT ON SALES	NET INCOME
1950	\$23,765,879	\$1,271,919
1951	30,216,383	2,632,181
1952	35,022,415	3,880,362
1953	45,419,752	5,476,882
1954	51,787,727	6,212,690
1955	62,823,327	9,456,766
1956	69,139,792	8,884,787

. . . Here's how Steele explains the approach

On Pepsi's image: "We were 'twice as much for a nickel too' so long that people thought we were twice as bad; we had to quickly change our product image from quantity to one of quality."

On Pepsi advertising: "We don't clean your teeth, shine your shoes or give you hormones . . . We have to go outside our product and associate it with pleasant surroundings and play activities."

On soft-sell: "We must have a reasonable amount of dignity in advertising as opposed to horseplay."

On merchandising: "It's through our bottler merchandising programs that our specials give us maximum value from the cost-per-1,000 standpoint. We're planning possibly as many as six specials a year, but merchandising of these will have to be as intensive as we used with our first two shows."





New York will soon get Pepsi's hottest spot radio campaign—"Pepsi Please"

RADIO is one of Pepsi-Cola's advertising mainstays, via bottler buys.

An RAB survey on effectiveness of the "Pepsi-Please" promotion (see article), due to hit the New York area market soon, showed the results outlined on the adjoining bar graphs from RAB's report.

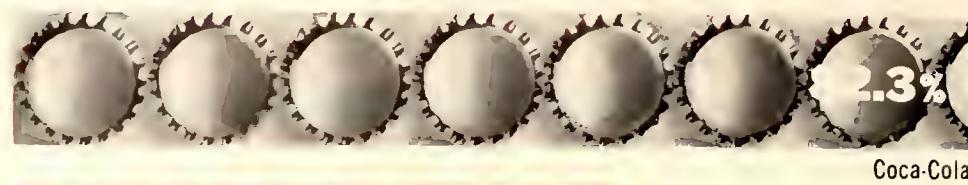
Before the campaign, only 43.5% of those surveyed had heard any commercials or advertisements about Pepsi-Cola in recent weeks. After: 90.1% were aware of Pepsi-Cola advertising.

Usual consumption of Pepsi among respondents rose from 22% before the promotion to 38.2% afterward. Coke, meanwhile, had dropped from 59.7% consumption among those questioned, to 38.9%.

Home consumption of Pepsi-Cola increased 65% and fountain, cooler and restaurant sales were up 50%. Market was: Muncie, Indiana.

"Which did you drink the last two weeks?" (Pepsi or Coke)

BEFORE



50.7%

AFTER



77.6%

"Would you please name . . ."

BEFORE



AFTER



1951. Sales doubled in the middle income level, and almost doubled in the lower income bracket.

Pepsi's meteoric rise to prominence in the 1940's, via radio campaigns with the catchy "twice as much for a nickel, too" jingle, is remembered vividly by admen. It was hard-sell all the way.

What dictated the reversal in advertising psychology? These facts: In 1950, Pepsi-Cola sales were down to \$40,173,000, as compared to the 1947 figure of \$56,453,000; disgruntled bottlers were dropping franchises faster than Pepsi could keep track; research proved that the theme "twice as much for a nickel, too" had created a consumer picture of Pepsi as a cheap substitute for Coca-Cola; Coke was outselling Pepsi five to one.

New management: Headed by Chairman of the Board Alfred N. Steele, former Coca-Cola Co. executive, a new management team looked at all the problems and prescribed two cures for the company ills: (1) regain bottler confidence, and (2) kill the old "bar-

gain" advertising and substitute a modern theme—enjoyment of a quality beverage that is light, yet satisfying.

Steele and his management team achieved the first cure by personally doctoring the bottlers' sales wounds. They sold the bottlers on two concrete sales ideas:

1. Use vending machines to sell Pepsi. "You get people to buy cartons for home use by making it easy for them to try Pepsi outside," Steele told his bottlers.

2. Replace the various colored bottles in use and their pasted-on labels with a redesigned clear glass bottle.

Results of the energetic pitching: bottlers bought new bottle stocks and ordered vending machines. Sales began to climb slowly, and bottler confidence in the parent company grew.

The advertising switch: In advertising, management decided a campaign was needed which would give Pepsi-Cola class and resell the public on product enjoyment.

Pepsi's advertising in 1950 included such diversified efforts as skywriting,

annual art and essay contests, scholarship awards and youth club sponsorship. Pepsi and Pete, cartoon cops, were cavorting through newspapers and magazines with the Pepsi sales message. All of these campaigns got the axe from Pepsi-Cola Co.'s new management and the wheels started to turn on a high-level, soft-sell campaign.

In national air advertising, Pepsi had been in and out of a wide variety of radio shows and tv tests between 1940 and 1950. The jingle that originally made Pepsi gradually lost effectiveness. It was revised several times and tested in radio between 1947 and 1950—the years of the plummeting sales curve—without success.

The product image switch hit air media advertising via glamor gals Faye Emerson on tv, and later, Polly Bergen. Bergen was the Pepsi sales-girl in heavy spot tv/radio campaigns from 1953 until 1956.

1957 air media: Today Pepsi advertising is carried in air media across-the-board: in network, spot and local

Please are results in a test city

my soft drink brands as you can?"

84.8%

91.2%

Coca-Cola

95.2%

91.0%

Coca-Cola

programming. The company sponsors the tv network specials and summertime network radio. The bottler uses tv/radio announcements and local programming on a co-op basis with the parent firm.

Why the soft-sell, big-league use of tv specials? First, "to convey the prestige image for Pepsi-Cola, the idea of a large, successful corporation selling an enjoyable, high-quality product for the entire family," says Derrick. And he, along with Joe Lieb, Pepsi account supervisor at Kenyon & Eckhardt, list these clinchers:

- Money. We can't afford a weekly presentation of high enough calibre to carry our new product image. Co-sponsorship of the two specials including time, talent and promotion, cost us less than \$1 million.

- Audience size. Specials deliver huge audiences. *Cinderella*, the show with the largest audience in tv history, reached, by conservative estimate, 73 million people. The average nighttime half-hour network program now running on tv would require eight or nine weeks to reach as many different



Advertising manual for bottlers is subject of discussion among (l. to r.), Douglas Coyle, K&E account executive; Charles Derrick, Pepsi advertising manager; and Joe Lieb, account supervisor at K&E. Manual guides bottlers in use of advertising media

Contests, many other promotions sold Annie

Novel contest ideas for merchandising *Annie* were outlined to bottlers by Pepsi. A telephone contest, right, awarded prizes to persons called during *Annie* who could tell the on-screen activity at the moment of the call. A sampling of other Pepsi-Cola Co. ideas:

- Sponsor an Annie Oakley Day competition with local gun club.
- In a parade, or for pre-television promotion, make up wheel discs for Pepsi-Cola vehicles telling of the *Annie* show.
- Run an Annie Oakley costume party in your town.
- If Annie Oakley ever visited your town, your area's oldest person could be interviewed by your newspaper for his impressions of Annie's shooting skill.
- Get Annie tunes played by the school band for half-time entertainment during football games.
- An Annie Oakley Turkey Raffle held before Thanksgiving will be greeted enthusiastically by your community.



Bottlers used contests to promote *Annie*

people as *Cinderella* did in just one evening. And with *Annie Get Your Gun* we scored a phenomenal 35.1 (Trendex).

- Audience composition. Our specials were viewed by the family audience, creating a perfect setting for our commercials. And we're extremely careful to select special attractions that will capture this audience. We don't just go for big names, we want a property that interests youngsters and adults alike.

- Merchandising. These programs develop tremendous merchandising opportunities for our bottlers and we give them the guidance to help carry it off to best advantage.

- Impact. This kind of show is long anticipated and long remembered by the viewing public.

- Advertising continuity. With tv specials we provide an umbrella over all air media advertising carried by our local bottlers.

The last point is particularly important to Pepsi-Cola Co. because of its arrangement with over 500 bottlers in-

(Please turn to page 68)



THIS WE FIGHT FOR: *In the year just past SPONSOR has brought again and again to the attention of advertisers the importance of considering nighttime radio's values while deciding radio strategy. Slowly, progress is now being made and more decision-makers are looking at nighttime strictly on its merits. This is what we fight for and will continue to fight for.*

NIGHTTIME RADIO: RIDING SPOT'S \$200 MILLION COATTAILS

1957 has marked the beginning of the thaw in clients' icy attitude toward radio after 7 p.m. While largely the result of spot boom and saturation buys, nighttime should do better still as radio looks to a healthy 1958

There is a Madison Avenue story about a wealthy sportsman-playboy client who refused to buy afternoon radio because as he put it, "Nobody's listening; they're all out playing polo." His logic was somewhat comparable to that of many clients who shy away from nighttime radio on the grounds that "Everybody's watching tv."

Fortunately for both station and advertiser this nighttime fallacy has been considerably dispelled during 1957. Here is the status of nighttime radio at year's end and its prospects for 1958.

- More than 30 major national accounts are now using nighttime spot radio. The majority of these are not

buying night exclusively, but are spilling their saturation campaigns into it. Nevertheless, the fact that they are in nighttime at all is virtually a complete reversal of the trend since television came on the scene.

- Stations, which themselves had all but buried nighttime, are now on surer ground where audiences are concerned and are re-programing for strength after 7 p.m.

- Station representatives, now convinced they have something to sell, are selling nighttime harder than ever before.

- Research firms and radio organizations have been digging deeper into radio studies and are coming up with

fresh, new evidence of big nighttime listening.

- Spot radio business continues to boom; prospects for 1958 are good. As long as this pattern is sustained, nighttime sales are bound to go up next year.

- Advertisers and timebuyers who closed their ears to nighttime pitches up until only a year ago are now beginning to listen with increasing attention.

To say how much percentage-wise nighttime radio time sales are up over 1956 is almost impossible, and indeed would sound incredible for the reason that practically no national clients were using it in that year; 1957 marked the beginning of the breakthrough. "The general run of national advertisers using big saturation campaigns of 50 to 100 per week," says Wells Barnett of John Blair Co., "are for the great part in nighttime as well as day."

Who are some of these advertisers? To mention a few: American Airlines, Gillette, Beech Nut foods, Carling's Beer and Ale, Texaco, Listerine, *McCall's Magazine*, Hit Parade, National Airlines, Nestlé, Slenderella, Camels, Seaboard Finance, Kent, Beacon Wax, L&M, Barbasol. These have been moving into nighttime over a period of months.

Now Vaseline Hair Tonic has come into spot radio at the ratio of 10 spots at night to two spots in daytime in some markets. Some other very recent newcomers to nighttime spot are Mercury and Rambler automobiles, Pharmaco for Feenamint, Lorillard for Newport cigarettes, Bristol-Myers for Theredan.

This week, NBC Radio Spot Sales released a three-market survey by Pulse that should go a long way toward dispelling one of the doubts that have nagged many timebuyers about nighttime radio—the quality of the night audience (see chart). This survey involved 1,620 interviews matching 810 families that reported they listen in the "prime time" morning hours with 810 families who listen between 7 and 10 at night. The night listeners enjoy the same socio-economic, educational levels and family status as do the morning listeners. This is the latest of a long list of research projects by representatives, stations and other organizations turned out this year in the cause of nighttime radio.

All this is indicative of the interest

Quality of nighttime radio audience equals that of a.m. listeners

	NEW YORK				CHICAGO				SAN FRANCISCO			
TELEVISION OWNERSHIP	6-9 AM MORNING #	6-9 AM MORNING %	7-10 PM EVENING #	7-10 PM EVENING %	6-9 AM MORNING #	6-9 AM MORNING %	7-10 PM EVENING #	7-10 PM EVENING %	6-9 AM MORNING #	6-9 AM MORNING %	7-10 PM EVENING #	7-10 PM EVENING %
Yes	281	93.7	278	92.7	235	91.0	232	92.8	239	91.9	235	90.4
No	19	6.3	22	7.3	15	6.0	18	7.2	21	8.1	25	9.6
AUTOMOBILE OWNERSHIP												
Yes	216	72.0	214	74.3	199	79.6	192	76.8	212	81.6	204	78.5
No	81	28.0	86	25.7	51	20.4	58	23.2	48	18.4	56	21.5
SOCIO-ECONOMIC LEVEL												
A (Upper)	75	25.0	80	26.7	64	26.8	61	24.4	64	24.6	70	26.9
B (Upper Middle)	81	27.0	74	24.7	60	24.0	63	25.2	73	28.1	64	23.5
C (Lower Middle)	71	23.7	68	22.7	66	26.4	61	24.4	64	24.6	62	23.9
D (Lower)	73	24.3	78	26.0	57	22.8	65	26.0	59	22.7	67	25.7
AGE OF HOUSEWIFE												
Under 25	37	12.3	32	10.7	29	11.6	27	10.8	32	12.3	26	10.0
25-34	87	29.0	90	30.0	78	31.2	74	29.6	83	31.9	79	30.4
35-49	100	33.3	105	35.0	82	32.8	85	34.0	89	31.2	87	33.4
50 & over	79	25.3	73	24.3	61	24.1	64	25.6	56	21.5	68	26.2
EDUCATION (Head of House)												
College	75	25.0	81	27.0	45	18.0	44	17.6	51	19.6	60	23.4
High School	158	52.7	159	53.0	133	53.2	149	59.6	110	51.9	132	50.7
Grade School	46	15.3	42	14.0	40	16.0	33	13.2	49	18.8	52	20.0
None	3	1.0	2	.7	5	2.0	3	1.2	2	.8	2	.8
Refused	18	6.0	16	5.3	27	10.8	21	8.4	18	6.9	14	5.4
SIZE OF FAMILY												
1	26	8.7	33	11.0	21	9.6	19	7.6	25	9.6	21	8.1
2	91	30.3	87	29.0	80	32.0	67	26.8	85	32.7	72	27.7
3	58	19.3	71	23.7	53	21.2	59	23.6	51	19.6	55	21.2
4	61	21.3	57	19.0	49	19.6	51	20.4	59	22.5	67	25.7
5	30	10.0	22	7.3	19	7.6	33	13.2	22	8.5	27	10.4
6 or more	31	10.3	30	10.0	25	10.0	21	8.4	18	6.9	18	6.9

SOURCE: NBC Radio Spot Sales from a special survey by The Pulse, Inc., November 1957.

that has sprung up around night radio in the last 12 months. Also pointing up this interest has been the revising of nighttime rates both downward and upward, new and elaborate nighttime presentations, revamping of programs. Suddenly nighttime has come to be recognized as the frontier of spot radio. As spot business increases, nighttime must fill up.

According to SRA estimate, spot radio for the first nine months of this year is up 30% over the same period in 1956. Network radio sales in terms of program time are up 23.3% since July. Here are some opinions on the state of business for 1958:

Jim Eshleman, radio sales manager

for Edward Petry & Co., foresees a great year ahead. Within the last week, he points out, a pair of major agencies are planning 1958 spot radio campaigns. McCann-Erickson is buying for four accounts: Pertussin, Vaseline Hair Tonic, L&M and Nabisco. Ted Bates is buying for Continental Baking. The recent renewal by Pepsodent is especially encouraging for 1958 prospects, he feels, inasmuch as this product was one of the "pioneers" who began the swing back to radio.

Fred Heywood, promotion director for CBS Radio Spot Sales, says, "While most people haven't started to forecast yet for 1958, from here it looks like a darn good year."

George Dietrich, radio manager of NBC Spot Sales, believes that spot radio will continue to gain next year, but hardly at as great a rate as it did in 1957. Throughout the camp of sellers there is considerable optimism for 1958, and if it proves true, then night sales must continue to gain if for no other reason than the fact that not everyone can squeeze into daytime.

Here is how Larry Webb, managing director of SRA, summed up the nighttime radio picture: "While it has not reached anywhere near the saturation point that you find in daytime radio, nighttime generally speaking has made excellent gains this past year. A

(Please turn to page 59)

INSTANT RATINGS BREAKTHROUGH

The American Research Bureau's system of instantaneous ratings—Arbitron—was unveiled in detail this week with a promise of service that could revolutionize the TV audience measurement field.

ARB offered agency men and broadcasters a service which will enable subscribers to watch practically on a minute-by-minute basis—the video audience measured electronically before their eyes.

ARB has set 1 February as a target date for an operating system of net-

work ratings based on seven cities and expects to have a complete New York sample set up and in operation by the end of next week.

Devices for instantaneous ratings are not new. Practically every rating service, two of the networks and other groups, besides, have offered them during the past 15 years. For a variety of technical, financial and statistical reasons they have never gotten off the ground.

ARB is confident, however, that it has a system that is workable techni-

cally, affordable financially and acceptable statistically. ARB's President James Seiler claims an electronic breakthrough that enables the use of an unlimited number of homes on leased telephone lines and which, he says, solves the cost problem.

Potential customers who have seen laboratory demonstrations of Arbitron are generally withholding judgment until the system is in full operation. A number, though, are impressed with the fact ARB is close to full operation and has apparently invested a pretty

ARB claims a relatively economical service with its Arbitron system, which offers virtually minute-by-minute ratings data hot off an electronic printer. Admen can have display board (below) installed right in their offices



penny in capital expenses. In most cases, but especially where network programming is involved, the value of instantaneous ratings is accepted without question. A minority has raised the issue of whether the speed of such a system is worth the higher cost.

Cost, of course, is a key factor in any research. Arbitron's cost to stations in New York, for example, will range from three to 10 times as much as ARB's diary report. The planned price for New York would be \$100 a month plus one-quarter of the Class A hour rate. The price schedule for agencies permits them to buy one week a month of Arbitron ratings at a price not too much higher than the ARB New York diary report. Prices for the full report have not yet been set.

Here's a rundown on the Arbitron system:

Telephone lines attached to sample homes bring in tuning information in such a way that each home is electronically checked once during a period of specified length. The ARB system checks all homes on each line every 90 seconds. This could be changed to a longer or shorter period. However, since there are exactly 10 90-seconds in every quarter hour, an average quarter hour rating is easily calculated by the electronic addition of all 10 90-second ratings and the mere moving over of a decimal point.

In New York 12 lines are being readied for use, each line coming from a different compass point and attached to between 20 and 30 homes. In all, 16 counties in the metropolitan area will be covered with a total of 300 sample homes. The network report will measure 600 homes in seven cities, and six of them are already wired to New York for instantaneous reports.

Seiler said his wiring method permits sampling with no compromises. He claims to have spent \$40,000 to set up a "theoretically perfect" probability sample in the New York area and points out that it is superior to the diary sample since the latter is a systematic sample taken from telephone books.

The electronic information is shown on a large display board and an electronic printer makes a record of this information every 90 seconds. These boards with teletypes can be set up in the offices of subscribers also. In addition, Seiler plans daily printed reports of quarter-hour ratings to be delivered to subscribers on the morning of the day following the recording of the rating figures plus a permanent monthly report.

The monthly report would include cumulative audience data and equipment to provide this information is now being built. Unlike some of the systems proposed in the past the Arbitron method permits the identification of each sample home. This provides, in addition to cume figures, various breakdowns of audience overlap for two or more programs, analysis of program audiences by income, education, age of housewife, education, etc. Since ARB has inventoried its sample homes in New York, programs can also be analyzed in terms of product usage. As for audience composition,

ARB's plans are to use a separate diary sample and provide information bi-monthly.

Arbitron would be in operation from sign-on to sign-off every day in the year. Because it costs relatively little more to operate the equipment for four weeks rather than one, Seiler calculates a month of Arbitron is actually cheaper than a month of telephone coincidental service.

One problem that hasn't been solved is what to do with portables, since each set has, in addition to the conventional wire plugged into the wall, another wire attached to the telephone line. For the time being, these are not included in the sample. However, sets that are normally moved to one or two other locations can be handled if provision is made for this shifting beforehand. If the set is moved and not attached to the telephone line, this can be detected at the central recording station. All sets are measured (except for portables) in multi-set homes. One of the sample homes has four sets.

The consensus among agency and broadcaster people was that Arbitron would definitely make a go of it if the system performed as described. This is not to say that everybody wants it. But, as one broadcaster pointed out: "If, say, WCBS-TV bought it, could WRCA-TV be far behind?"

Another broadcaster questioned the value of having frequent ratings, pointing out that ratings don't change very much from week to week.

Though most industry people are entranced by the prospect of instantaneous ratings, they are also conscious of the fact that more than half a dozen systems have been tried. The first one to get attention was Centercasting, offered early in World War II by NBC. A short time later Nielsen came out with a system. Right after the war there was National Electric Ballots and during the 1947-8 period CBS was plumping for something called Instantaneous Audience Measurement Service. Sindlinger had a system operating on a limited basis during 1950-52. Then there was Hooper's Hooperator. In 1954 Pulse came out with DAX. Currently Nielsen is operating an experimental system in Chicago.

ARB's ultimate aim, of course, is to go national with Arbitron. There is no disagreement that if Arbitron catches on, the ratings business will never be the same.



Described by ARB as practically ready to go in New York area, the Arbitron system consists of display board (1.) which shows at a glance audience currently viewing each tv station; electronic printer (above) which gives ratings for each station every 90 seconds; plus wires and device attached to sets in sample homes. Each station on board has line of 75 lights. Each light represents two homes in sample, thus can show ratings up to 50% or 150 homes (total New York sample is 300 homes). Printer has column for each station, plus columns for "other stations" and homes not tuning. Display boards will be rented to subscribers. Actual cost of board is about \$5,000. Board plus teletype would provide full office installation.

SANTA ON A HOT TIN DEPTH

By Tennessee William Miksch

A one-act play wherein Trafalgar Drench, morale director at Finn & Haddie agency, uses motivation research in planning the office Christmas party. Result: Santa is repackaged

SCENE: *Trafalgar Drench, director of employee mood, communications, and job adjustment at the Finn & Haddie Advertising Agency, came up the hard way. He married Mr. Haddie's daughter. Now, practically on the eve of Christmas, he paces the small but effete office furnished him by the grace of his executive vice president father-in-law, pausing now and again to finger the driftwood on his desk and to blow petulantly at the all-aluminum mobile dangling from the ceiling. He brightens visibly as his secretary opens the door and announces Dr. Karlshad Gezunk of Motivations Explorations Inc. Dr. Gezunk, a bi-located high forehead type carrying a dispatch case, enters briskly.*

DRENCH: Come in, Doctor. Come in and sit down. You've completed that Christmas study I requested?

GEZUNK: (Emptying his dispatch case and piling the papers on Drench's desk) Ja, all here. "The Motivating Patterns Behind Christmas and Attendant Behavior Stimuli on Office Parties."

DRENCH: You didn't regard my request as . . . er . . . eccentric?

GEZUNK: Ach, no. To the motivational researcher no request seems eccentric. Just last week I finished a psychological study of peanut butter for a big national tv advertiser. Were you aware, my friend, that peanut butter is more deeply rooted in our sexual drives than shoe polish? Or that peanut but—

DRENCH: (Impatiently) Very interesting. Doctor, but let's get down to my case. As director of employee mood and communications, I'm responsible this year for the Finn & Haddie Agency Christmas party. That's why I asked you to do an MR study on the subject.

GEZUNK: You want a good party, hey?

DRENCH: I need a good party. Last year's was—ugh!

GEZUNK: Too traditional, no doubt. Lacked basic emotional appeal. No spirit.

DRENCH: Oh, it had its spirited moments. Two fist-fights, one firing—

GEZUNK: Ja, release of pent-up aggressive tendencies. Good for the libido, but hardly suggestive of Christmas. By way of preliminary to my report, let me say that the mass attitude toward Christmas has changed since the jolly days of Kraft-Ebing—especially in such areas of concentrated so-

phistication as Madison or Michigan Avenues—

DRENCH: Doctor, let's skip the preliminary and get on with the report. Your study has taken a very long time and—

GEZUNK: Long time? But it was a *depth*-study. The deeper I dive, the longer it takes me to surface.

DRENCH: I was saying. Doctor, with Christmas almost here, I was forced to go ahead and make some arrangements like picking our Santa Claus—

GEZUNK: (Indignant) Santa Claus! What kind of Santa?

DRENCH: There's only one kind of Santa Claus—

GEZUNK: (Shaking his head sadly) Ja, I know what you're going to say: Little and round with a nose like a cherry and a belly that shakes like a bowlful of jelly—

DRENCH: Naturally. So I've tapped Filbert Wampole from Media. He's little and round, and he's down at the costumer's now getting fitted with a Santa suit—

GEZUNK: And a beard, hmmm?

DRENCH: Certainly, a beard.

GEZUNK: No, no, no, my friend. My motivational study showed people have no confidence in men with beards.

DRENCH: General Grant wore a beard. And what about the Smith Brothers? They've done all right.

GEZUNK: Please, don't tell me the motivational research business. A beard is, subconsciously at least, regarded by most as an affectation. That's why radio and tv announcers avoid wearing beards.

DRENCH: Really, Doctor! How about Commander Whitehead who does the Schweppes commercials?

GEZUNK: Enough! The immediate subject is a *false* beard!

DRENCH: (Suddenly deflated) Oh, Well, I guess we don't want to inject a *false* note into our Christmas party. Bad for employee morale.

GEZUNK: Just so—no beard. And if you have any further qualms, may I remind you that your agency has the Grim Reaper Electric Shaver account on two television networks?

DRENCH: You're right! Beard's out. I'll notify Wampole.

GEZUNK: Wampole? That's the little round man from Media you've chosen to play Santa. I suggest you replace him altogether. My MR study revealed a most surprising response reaction to little round men. They are regarded as ineffectual by about half my test families. The other half suspect them of Napoleonism.

DRENCH: But, Doctor—

PROBE



GEZUNK: If Wampole turns out to be ineffectual, he'll get all mixed up handing out the gifts. If he has a latent Napoleonic complex, then he's liable to take over the party. Get rid of him now.

DRENCH: (Aghast) But we need a fat little Santa Claus - a jolly type.

GEZUNK: Nonsense. If you want an example of mass attitudes to jolly types, just look what happens to tv comedians. Phil kapnt. Don't rely on old hat traditions, Mr. Drench, when you're spending good money for motivational research. Get yourself a tall thin Santa Claus.

DRENCH: (Weakly) Tall? Thin? No beard?

GEZUNK: To symbolize the aggressive, go-getter Madison Avenue type.

DRENCH: Not even a nose like a cherry?

GEZUNK: Definitely not. Can't you imagine what a nose like a cherry suggests?

DRENCH: Sure. Santa Claus.

GEZUNK: Tut, tut. You're thinking consciously now instead of subconsciously. Let me explain, Mr. Drench, that in doing this depth-study, I included a Christmas semantics test.

DRENCH: Christmas semantics?

GEZUNK: If I say "free word association," perhaps you'll understand. Here, let me demonstrate. I'll toss out some Christmas words. Then you tell me right off the top of your head the first word that comes to mind. Clear?

DRENCH: Fire away, Doctor.

GEZUNK: Christmas.

DRENCH: Bonus.

GEZUNK: Yule.

DRENCH: Brynner.

GEZUNK: Jingle.

DRENCH: Singing commercial.

GEZUNK: Cherry.

DRENCH: Manhattan.

GEZUNK: (Triumphantly) Aha! Now you see why the nose like a cherry is out. It suggests an alcoholic beverage. Employees at agency Christmas parties are exposed to enough potables without being subliminally reminded of another "one for the road" by a cherry-nosed Santa Claus.

DRENCH: (Aiced) I guess you're right, Doctor. I sure got to hand it to you MR boys. Still it'll be hard to fit a tall, skinny Santa into a red suit—

GEZUNK: Red suit! (Points dramatically heavenward) With two of *their* spntniks up there, and you dare suggest red?

DRENCH: Oh my goodness! But what will Santa wear?

GEZUNK: I'd recommend a simple Brooks ivy-league suit with a black knit tie and pin stripe shirt.

DRENCH: But how would that look with high black boots?

GEZUNK: No boots. The study showed that boots identify in the minds of 73.5% of our living laboratory with deep snow and bad weather. This was fine in the days when "over the river and through the woods to Grandmother's house" was the fashion. Indeed snow enjoyed a mild popularity then. Today, however, opinion has shifted. The sight of a single snowflake, let alone someone wearing big boots on Christmas Eve can cause frightful trauma - particularly among your commuting personnel - that may cause them to leave your party early. No, for the psychological effect on your party, Santa will wear loafers like anybody else.

DRENCH: Well. (Long pause) So much for Santa Claus. He'll look just like any account exec or timebuyer - skinny, beardless and wearing a Brooks Brothers suit. Er . . . I'm almost afraid to ask, but what about decorations?

GEZUNK: Decorations? Certainly, by all means.

DRENCH: (With relief) Thank goodness. There has to be *some* Yuletide atmosphere. I'll order some mistletoe . . .

GEZUNK: No mistletoe. My test has shown that among older employees the sight of it frequently evokes nostalgic-depressive moods that can turn them into party poops.

DRENCH: (Rising defiantly) Well, a tree anyway!

GEZUNK: I'm sorry, Drench. I know what I'm doing to all your comfortable old misconceptions. But my study proved that the tree has little or no motivating effect on a Christmas office party. Indeed, it's rarely noticed. Which is why it's always getting kicked over or set afire.

DRENCH: (Livid) I want a Christmas tree!

GEZUNK: Instead of the tree, I'd suggest planting about the office several bottles of some pine disinfectant. The aroma—

DRENCH: (Wild-eyed) I want a tree!

GEZUNK: But the smell will suggest a tree. Subliminal olfaction.

DRENCH: (Picking up chunk of driftwood, and hurling it at Gezunk) I WANT A CHRISTMAS TREE!

GEZUNK: (Exiting just ahead of driftwood) Poor chap. Gone psycho. And just before Christmas.

Season's Greetings

FROM THE SANTA WHO
Delivers
The Providence Market*



**Every day
of the year!*

WJAR-TV
CHANNEL 10, PROVIDENCE, R. I.



Represented by Edward Petry & Company, Inc.

NET TV UP ABOUT 5% IN 1957

Total advertiser expenditures are expected to hit more than \$660 million this year. PIB gross time figures for 10 months are 4.8% ahead of corresponding figures for 1956

Network tv billings will end up the year about 5% ahead of 1956.

This figure is based on rough estimates by McCann-Erickson in addition to the gross time billings through October put out by Publishers Information Bureau.

McCann-Erickson estimated that, on the basis of 1957's first six months, national advertising on tv (network and spot) would be up 6% for the year. The estimated dollar figure for national tv advertising in 1957, as published

in *Printers Ink*, came to \$1,015,000,000, going over the billion dollar mark for the first time.

While no breakdown of network and spot was published, a McCann spokesman said the percentage increases in both media were not far apart.

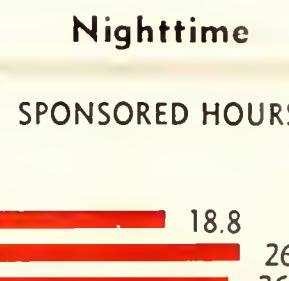
As for PIB, gross time billings for network tv through October were 4.8% ahead of 1956. The dollar gross came to \$418,394,205 compared with \$399,327,435 through October last year for all three networks.

The actual expenditure by advertisers (including talent, production and commercial costs) will be considerably more than the gross time figures indicate, of course. On the basis of the McCann estimates, this total will come to more than \$660 million. The 1956 figure came to \$630 million. For 1955, the figure was \$520 million.

A backward look at the PIB data also underlines a slowing down in network tv growth. The 10-month figures for October 1956 were 21.5% ahead of the corresponding period in 1955. 

1. THIS MONTH IN NETWORK TV

Network Sales Status Week Ending 21 December



† Excluding participation shows.

AVERAGE COST OF NETWORK SPONSORED PROGRAMMING

Cost	Number	Cost	Number	Cost	Number	Cost	Number
Hour drama		Half-hour drama		Situation comedy		Hour music-variety	
\$49,186	7	\$36,000	11	\$37,877	18	\$103,725	7
Half-hour music-var.		Half-hour adventure		Quiz		Half-hour western	
\$44,761	11	\$31,500	9	\$31,348	12	\$35,416	12

Averages are as of December. All programs are once-weekly and all are nighttime shows.

2. ALPHABETICAL PROGRAM INDEX

Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
Adventures at Scott Island: A-F	38,000	R. J. Reynolds, Esty (1/5 S)	Doug Edwards News: N-L&F	9,500††	Whitehall, Bates; Brown & Wmson, Bates; American Can, Compton
Alcoa-Goodyear Theater: Dr-F	38,000	Alcoa, FSR; alt Goodyear, Y&R	Father Knows Best: Sc-F	38,000	Scott Paper, JWT; Lever Bros, JWT
*Steve Allen Show: V-L	108,000	S. C. Johnson, Needham, Louis G Brorby; Pharmacraft, JWT; Greyhound, Grey	*Eddie Fisher: V-L	115,000 (alt wks)	L&M, Mc-E
Assignment Foreign Legion: A-F	18,500	P. Lorillard, L&N	Tennessee Ernie Ford Show: V-L	38,000	Ford, JWT
Eve Arden: Sc-F	36,500	Lever, JWT, alt Sbulton, Wesley	G.E. Theatre: Dr-F	47,000	Gen Elect, BBDO
Armstrong Circle Theatre: Dr-L	43,000 (alt wks)	Armstrong Cork, BBDO	*George Gobel: V-L	115,000 (alt wks)	RCA & Whirlpool, K&E
Bachelor Father: Sc-F	38,500 (alt wks)	Amer Tobacco, BBDO	Godfrey's Scouts: V-L	32,000	Lipton, Y&R; Toni, North
Red Barber's Corner: Sp-L	3,000	State Farm Ins. NLB (L 1/3)	Gunsmoke: W-F	38,000	L&M, DFS; Sperry Rand (1 wk in 4), Y&R
Jack Benny: C-F	65,000 (alt wks)	Amer Tobacco, BBDO	Harbourmaster: A-F	38,000	R. J. Reynolds, Esty (L 12/26)
Polly Bergen: Mu V-L	47,000	Max Factor, DDB	I Have Gun, Will Travel: W-F	36,000	Whitehall, Bates; alt Lever, JWT
*Big Record: Mu-L	50,000 (1/2 hr.)	Oldsmobile, Brother; Pillsbury, Burnett; alt Armour, FC&B; Kellogg, Burnett	Hitchock Presents: My-F	36,000	Bristol-Myers, Y&R
Bold Journey: A-F	8,500	Ralston Purina, GBB	Robin Hood: A-F	29,000	Johnson & Johnson, Y&R; Wildroot, BBDO
Pat Boone: V-L	45,000	Chevrolet, Campbell-Ewald	I Love Lucy: Sc-F	35,300	Gold Seal, Campbell-Mithun; alt Sheaffer, Seeds
Jim Bowie: W-F	32,000	Amer Chicle, DFS	I've Got a Secret: Q-L	24,000	R. J. Reynolds, Esty
Bowling Stars: Sp-L	11,750	Amer Machine & Foundry, Richards (L 12/29)	*Kraft Tv Theatre: Dr-L	53,000	Kraft, JWT
Broken Arrow: W-F	31,000	Miles, Wade; Ralston Purina, Gardner	Lassie: A-F	34,000	Campbell Soup, BBDO
Burns & Allen: Sc-F	40,000	Carnation, EW,R&R; Gen Mills, BBDO	Leave It To Beaver: Sc-F	46,000	Remington Rand, Compton
The Californians: W-F	37,500	Singer Sewing, Y&R; Lipton, Y&R (1/7 S)	*Life of Riley: Sc-F	30,500	Lever Bros, BBDO; alt wk open
Cavalcade of Sports: Sp-L	45,000	Gillette, Maxon	Line-up: My-F	34,000	P&G, Y&R; Brown & Williamson, Bates
Cheyenne: W-F	78,000	Gen Elect, Y&R, BBDO & Grey	M Squad: My-F	28,000	Amer Tobacco, SSC&B; alt H. Bishop, Spector
Circus Boy: A-F	34,000	Mars, Knox Reeves; alt Kellogg, Burnett	Cisele MacKenzie: V-L	46,000	Eversharp, B&G; alt Scott, JWT
*Rosemary Clooney: V-L	42,000	Lever Bros, JWT	Perry Mason: My-F	40,000 (1/2 hr.)	Purex, Weiss; alt Libby-Owens-Ford, F&G&R; alt 1/2 hr open
Climax: Dr-L	59,000	Chrysler, Mc-E	Maverick: W-F	35,000 (1/2 hr.)	Kaiser Companies, Y&R
Club Oasis: V-L	58,000	L&M, Mc-E	Meet McGraw: MyA-F	33,000	P&G, Benton & Bowles
Colt .45: W-F	37,000	Campbell, BBDO; Mennen, Mc-E	Millionaire: Dr-F	34,000	Colgate, Bates
*Perry Como: V-L	140,000	Kimberly-Clark, FCB; Noxzema, SS C&B; RCA & Whirlpool, K&E; Sunbeam, Perrin-Paus; Amer Dairy, Campbell-Mithun; Knomark, Mogul	Guy Mitchell: MuV-L	38,000	Max Factor, Anderson-McConnell
Country Music Jubilee: Mu-L	8,000	Whitehall, Bates; 1/2 hr. open	Mr. Adams & Eve: Sc-F	41,000	Colgate, L&N; R. J. Reynolds, Esty
Court of Last Resort: Dr-F	28,000	Lorillard, L&N	Patrice Munsel: MuV-L	55,000	Buick, Kudner; Frigidaire, Kudner
Bob Cummings Show: Sc-F	36,000	R. J. Reynolds, Esty; alt Chesebrough-Ponds, Mc-E	Name that Tune: Q-L	23,000	Kellogg, Burnett; Whitehall, Bates
John Daly News: N-L&F	6,000††	Whitehall, Bates; 2 days open	Navy Log: Dr-F	38,500	U. S. Rubber; F. D. Richards; Whitehall, Bates
Date With the Angels: Sc-F	38,000	Plymouth, Grant	Original Amateur Hour: V-L	23,000	H. Bishop, Spector
December Bride: Sc-F	29,500	Gen Foods, B&G	People Are Funny: M-F	24,000	R. J. Reynolds, Esty; Toni, North
Destiny: Dr-F	13,000	Gen Foods, B&G; Ford, JWT	People's Choice: Sc-F	34,000	Borden, Y&R; Amer Home Products, Y&R
Dick And The Duchess: Sc-F	33,500	Mogen David, Weiss; H. Curtis, G. Best	Person To Person: I-L	34,000	Amer Oil, J. Katz; Hamm, Campbell-Mithun, alt Time-Life, Y&R
Disneyland: M-F	75,000	Derby, Mc-E; Gen Mills, Tatham-Laird; DFS; Gen Foods, Y&R; Reynolds Metals, Buchanan; Frank	Playhouse 90: Dr-L&F	39,000 1/2 hr.	Amer Gas, L&N; Bristol-Myers, BBDO; Philip Morris, Burnett; Kimberly-Clark, FC&B; Allstate, Burnett
Dragnet: My-F	35,000	L&M, DFS; General Foods, B&G (1/9 S)	*Price Is Right: Q-L	21,500	Speidel, K&E; alt RCA, K&E
Wyatt Earp: W-F	30,000	Gen Mills, DFS; P&G, Compton	The Real McCoys: Sc-F	35,000	Sylvania, JWT

*Color show, (L) Live, (F) Film, ††Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This list covers period

21 December-17 January. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr) Drama, (I) Interview, (J) Juvenile, (M) Misc., (Mu) Music, (My) Mystery, (N) News, (Q) Quiz, (S) Serial, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western.

Listing continues on page 40 ▶



Seasons
Greetings

AND BEST WISHES FOR THE NEW YEAR

THE PULSE, INC.

3. NIGHTTIME

COMPANY

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC
6:00		Beat The Clock sust	Meet The Press sust							
6:15		Crosby National Pro-Amateur Golf Championship								
6:30		Easy Wash Mach (1/12) (6-7)	Outlook sust (12/22 S)		D Edwards Brown & Wmson	News sust		No net service		
6:45		20th Century Prudential					D Edwards Whitehall	News sust alt Carter		
7:00	You Asked for It Skippy Peanut Butter	Lassie Campbell Soup	Amateur Hour H. Bishop (1, 12/29)	Sports Focus sust	No net service	Sports Focus sust	No net service			Sports Focus sust
7:15		My Friend Flicka sust (1/5 S)	John Daly News Whitehall	D Edwards Brown & Wmson (repeat feed)	News sust (repeat feed)	John Daly News Whitehall	D Edwards Whitehall (repeat feed)	News (repeat feed)	John Daly News sust	
7:30	Maverick Kaiser Companies (7:30-8:30)	Bachelor Father alt Jack Benny Amer Tobacco	Sally Chemstrand alt Royal Typewriter	Amer Bandstand sust	Robin Hood Johnson & Jhsn alt Wildroot	Price Is Right Spedel alt RCA	Cheyenne Gen Electric (alt wks 7:30-8:30)	Name That Tune Whitehall alt Keellogg	Treasure Hunt sust (12/24 S)	Disneyland 7:30-8:30
7:45										
8:00	Maverick	Ed Sullivan (8-9) Mercury alt Kodak	Steve Allen S. C. Johnson alt 1'harm, Grey- hound	Guy Mitchell Max Factor	Burns & Allen Carnation alt Gen Mills	Restless Gun War-Lambert	Sugarfoot (alt wks 7:30-8:30) Am Chicle, Luden's, Whitehall, Colgate-Palmol.	Phil Silvers P&G alt R. J. Reynolds	George Gobel (alt wks, 8-9) RCA & Whirlpool	Disneyland Reynolds Met Derby Food Gen Foods Gen Mills
8:15										
8:30	Bowling Stars m. Mach. L 12/29	Ed Sullivan	Shirley Temple's Storybook Nat'l Dairy alt Hill Bros. (1/12) (8-9)	Bold Journey Ralston-Purina	Talent Scouts Lipton alt Toni	Wells Fargo Amer Tobacco alt Buick	Wyatt Earp Gen Mills alt P&G	Eve Arden Lever alt Shulton	Eddie Fisher (alt wks, 8-9) L&M	Tombstone Territory Bristol-Myers
8:45	Adventures at Scott Island Reynolds (1/5 S)									
9:00	Open Hearing sust	C. E. Theatre Gen Electric	Dinah Shore Chevy Show (9-10) Chevrolet	Voice of Firestone Firestone	Danny Thomas Gen Foods	Twenty-One Pharmaceuticals	Broken Arrow Rals-Purina alt Miles	To Tell The Truth Pharmaceuticals	Meet McGraw P&G	Ozzie & Har Kodak
9:15										
9:30										
9:45	TBA	Hitchcock Theatre Bristol-Myers	Chevy Show	Welk Top Tunes New Talent Dodge-Plymouth (9:30-10:30)	December Bride Gen Foods	Alcoa-Goodyear Theater A Turn of Fate Alcoa alt Goodyear	Telephone Time Bell	Red Skelton Pet Milk alt S. C. Johnson	Bob Cummings Reynolds alt Cheese-Ponds	Walter Winc Revlon (1/1) A Date Wi The Angel Plymouth (1/1)
10:00	Scotland Yard General Foods	\$64,000 Challenge Revlon alt P. Lorillard	Loretta Young Show P&G	Welk Top Tunes	Studio One Westinghouse (10-11) See It Now Intrnt's Tel & Tel (12/30) (10-11)	Suspicion (10-11) Ford Philip Morris	West Point sust	\$64,000 Question Revlon	The Californians Singer alt Lipton (1/7 S)	Wed Nigh Fights Mennen, MI (10-concl)
10:15										
10:30	No net service	What's My Line Sperry-Rand alt H. Curtiss	No net service	No net service	Lowell Thomas High Adventure Gen Motors (12/23) (10-11)	All-Star Jazz Show Timex (12/30) (10-11)	No net service	Assignment Foreign Legion Lorillard	No net service	
10:45										

NOTE: L preceding date means last date on air. S following date means starting date for new show or new sponsor in time slot.

Index *continued...* Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
Schlitz Playhouse: Dr-F	38,000	Schlitz, JWT	Tales of Wells Fargo: W-F	36,000	Amer Tobacco, SSC&B; alt Buick
*Dinah Shore Chevy Show: V-L	150,000	Chevrolet, Camp-Ewald	Telephone Time: Dr-F	31,000	Kudner
Phil Silvers Show: Sc-F	42,000	P&G, Burnett; R. J. Reynolds, Esty	The Thin Man: My-F	36,000	Bell, Ayer
Sgt. Preston: A-F	32,000	Quaker Oats, WBT	This Is Your Life: D-L	52,000	Colgate-Palmolive, Bates
Scotland Yard: My-F	8,600	General Foods, Y&R	Danny Thomas: Sc-F	47,500	P&G, B&B
Frank Sinatra: V-F	67,500	Chesterfield, Mc-E	*Tic Tac Dough: Q-L	23,500	Gen Foods, B&B
\$64,000 Challenge: Q-L	35,000	P. Lorillard, Y&R; Revlon, BBDO	To Tell The Truth: Q-L	22,000	Warner-Lambert, Lennen & Newell
\$64,000 Question: Q-L	39,000	Revlon, BBDO	Tombstone Territory: W-F	42,500	RCA, K&E
*Red Skelton: CV-L&F	52,000	Pet Milk, Gardner; alt S. C. Johnson, FCB	Trackdown: A-F	33,500	Pharmaceuticals, Parkson
Gale Storm Show: Sc-F	39,500	Nestle, B. Houston; Helene Curtis, E. H. Weiss	Truth or Consequences: Q-F	23,000	Sterling Drug, DFS (12/13 S)
Studio One: Dr-L	55,000	Westinghouse, Mc-E	20th Century: D-F	45,000	Prudential, Reach McClinton
Sugarfoot: W-F	40,000 (1/2 hr.)	Amer. Chicle, Bates; Whitehall, Bates; Luden's, Mathes; Colgate-Palmolive, Bates	Twenty-One: Q-L	30,000	Pharmaceuticals, Parkson
Ed Sullivan Show: V-L	79,500	Mercury, K&E; alt Kodak, JWT	U.S. Steel Hour: Dr-L	60,000	U.S. Steel, BBDO
Sunday News Special: N-L	9,500	Whitehall, Bates; alt Carter Products, Bates	Voice of Firestone: Mu-L	28,000	Firestone, Sweeney & James
Suspicion: My-L&F	79,500	Ford, JWT; Philip Morris, Ayer; 1/2 hr alt wk open	Wagon Train: W-F	25,000 1/2 hr.	Drackett, Y&R; Lewis-Howe, Mc-E
			Mike Wallace: I-L	15,000	Edsel, FCC&B
					Philip Morris, Ayer

A GRAPH

21 DEC. - 17 JAN.

MONDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Net service										
D. Edwards & Wmson	News bust		D. Edwards Whitehall	News bust		D. Edwards Brown & Wmson alt Am Can	News bust			
Net service		Sports Focus bust	No net service	News bust (repeat feed)	Sports Focus bust	No net service	News bust (repeat feed)			
D. Edwards & Wmson (repeat feed)	News bust (repeat feed)	John Daly News bust	D. Edwards Whitehall		John Daly News Wh. chal	D. Edwards Brown & Wmson alt Am Can (repeat feed)	News bust (repeat feed)			
Leave Lucy Old Seal Sheaffer	Wagon Train (7:30-8:30)	Circus Boy Mars alt Kellogg	Sgt. Preston Quaker Oats	Tic Tac Dough ItCA alt Wm. Lamberton	Rin Tin Tin Nahsco	Leave It To Beaver Reming on	Truth Or Consequences Sterling (12-1 S)	Keep It In The Family bust	Perry Mason (7:30-8:30) Purex alt bust	People Are Funny Toni alt R. J. Reynolds
Big Record 8-9)	Drackett, Lewis Home alt Edsel	Zorro AC Spark 7-1'p	Harbourmaster Reynolds (L 12-26) (1/3 S) TBA	You Bet Your Life DeSoto alt Toni	Jim Bowie Amer. Chile	Trackdown Amer. Tobac alt Sonny	Court Of Last Resort Lorillard	Country Music Jubilee co-op	Perry Mason Peter & I. Owens Ford	Perry Como (9-9) Kimberlay Clark, RCA & Whirlpool Sunbeam, Norzems
Automobile, Isbury alt Mour. Ellington	Father Knows Best Scott Paper alt Lever Bros	The Real McCoys Sylvania	Climax Chrysler (8:30-9:30) (3 out of 4 wks)	Dragnet L&M alt General Foods (1-9 S)	Patrice Munsel Buick alt Frigidaire Walter Winchell Revlon (1-3 S)	Zane Grey General Foods alt Ford	Life of Riley Lever alt bust Jerry Lewis Oldsmobile (12/27) (8-9)	Country Music Jubilee Whitehall	Dick And The Duchess Mogen David alt II Curtis	Amer. Dairy Newark
lionaire Olgate	Kraft Theatre Kraft (9-10)	Pat Boone Chevrolet	Shower Of Stars Chrysler (8:30-9:30) (1 out of 4 wks)	People's Choice Borden alt Amer. Home Prod	Frank Sinatra Chesterfield	Mr. Adams & Eve Colgate alt R. J. Reynolds	M Squad Amer. Tobac alt II Bishop	Lawrence Welk Dodge (9-10)	Gale Storm Nestle alt Helene Curtis	Polly Bergen Max Factor alt Club Oasis LAM
It's A Secret Reynolds	Kraft Theater	O.S.S. bust	Playhouse 90 Amer. Gas alt Bristol Myers	The Ford Show Ford	Date W. Angels Plymouth Patrice Munsel Buick alt Frigidaire (1-3 S)	Schlitz Plyhse Sch. 12 Ball-Arnex Show Ford (1-3) (9-10)	The Thin Man Colgate	Lawrence Welk	Have Gun, Will Travel Whitehall alt Lever	Gisele MacKenzi Ernestine alt Scott
Steel Works 10-11) 8 Steel	This Is Your Life P&G	Navy Log U. S. Rubber alt Whitehall	Playhouse 90 Phillip Morris alt Bristol Myers	Rosemary Clooney The Lux Show Lever	Colt .45 Campbell Soup alt Mennen	The Lineup P&G alt Brown & Wmson	Cavalcade of Soorts Gillette (10 min)	Mike Wallace Philip Morris	Gunsmoke L&M alt Sperry Rand	What's It For Pharmaceuticals
Strong Circle theatre Works 10-11) Strong Cork	No net service	No net service	Playhouse 90 Kimb-Clark alt Allstate	Jane Wyman II Bishop alt Quaker	No net service	Person To Person Amer. Oil & Hamm alt Time	Red Barber St. Farm Ins (1, 1/3)	No net service	No net service	Your Hit Parade Amer. Tobacco alt Toni

PROGRAM	COST	SPONSORS AND AGENCIES
Wednesday Fights: Sp-L	45,000	Mennen, Mc-E; Miles, Wade
Lawrence Welk: Mu-L	14,500	Dodge, Grant
Welk Top Tunes: V-L	19,000	Dodge & Plymouth, Grant
What's It For: Q-L	25,000	Pharmaceuticals, Parkson
What's My Line: Q-L	29,500	Helene Curtis, Ludgin; Sperry-Rand Y&R
Walter Winchell File: Dr-F	39,000	Revlon, BBDO
Jane Wyman: Dr-F	36,500	H. Bishop, Spector; Quaker Oats, NL&B
You Asked For It: M-F	18,000	Skippy Peanut Butter, CBB
You Bet Your Life: Q-L	51,750	DeSoto, BBDO; Toni, North
Loretta Young: Dr-F	42,000	P&G, B&B
*Your Hit Parade: Mu-L	49,000	Amer. Tobacco, BBDO; alt Toni, North
Zane Grey Theatre: W-F	45,000	Gen Foods, B&B; Ford, JWT
Zorro: A-F	37,000	AC Spark Plug, Brother; 7-Up, JWT

Specials and Spectaculars

PROGRAM	COST	SPONSORS AND AGENCIES
All Star Jazz Show: V-L	200,000	Timex, Peck—12 30
L. Ball-D. Arnez Show: CV-F	285,000	Ford, JWT—1 3
Bing Crosby National Pro-Golf Championship		Easy Washing Machine—1 12
*High Adventure With Lowell Thomas: Dr-F	250,000	General Motors, Camp-Ewald—12 23
*Jerry Lewis Show: CV-L	230,000	Oldsmobile, Brother—12 27
Omnibus: M-L	115,000	Union Carbide, Mathes; Aluminum Ltd., JWT—12 29, 1 12
See It Now: D-F	125,000	Internat'l Tel & Tel, Mathes—12 30
*Shower of Stars: CV-L	200,000	Chrysler Mc-E—12 26
Shirley Temple's Storybook	225,000	National Dairy, Ayer; Hill Bros. Coffee, Ayer—1 12
Tournament of Roses Parade	25,000	Quaker Oats, Various—1 1
Tournament of Roses Parade	25,000	Minute Maid, Bates; Florist's Telegraph & Delivery Assoc., Grant—1 1
Wide, Wide World: M-L	210,000	Gen. Motors, McM, J&A—12 22, 1/5



DAYTIME

COMPAGRAPH

SUNDAY			MONDAY			TUESDAY			WEDNESDAY	
ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	WB
10:00		Lamp Unto My Feet sust			Carry Moore sust Campbell (L 11/25)	Arlene Francis sust Sterling		Carry Moore Gerber alt Gen Foods Florida Citrus alt Vick Chem	Arlene Francis sust Sterling	
10:15										
10:30		Look Up & Live sust			Arthur Godfrey Stand Brands Stand Brands	Treasure Hunt sust		Arthur Godfrey G Foods Peter Paul alt Libby	Treasure Hunt sust Brillo alt sust	
10:45										
11:00		UN In Action sust			Bristol-Myers Singer	Price Is Right Lever Bros alt P&G Ches-Pnds (12/16 S alt Menth)		Pharmacraft alt Peter Paul Gen Foods	Price Is Right Lever alt Sterling Chese-Ponds	
11:15										
11:30		Camera Three sust			Strike It Rich Colgate	Truth or Consequences Sterling alt Lever sust		Strike It Rich Colgate	Truth or Cons. sust Lever alt Sterling	
11:45										
12N		Let's Take Trip sust			Hotel Cosmopolitan sust	Tic Tac Dough P&G alt Church & Dwight Tonl alt P&G		Hotel Cosmo. sust alt Tool	Tic Tac Dough Stand Brands P&G	
12:15					Love of Life Amer Home Prod			Love of Life Amer Home Prod alt P&G		
12:30		Wild Bill Hickok Kellogg			Search for Tomorrow P&G	It Could Be You Menthol alt Pharma Ponds alt P&G		Search for Tomorrow P&G	It Could Be You Chese-Ponds alt sust	
12:45					Guiding Light P&G			Guiding Light P&G	Brillo alt P&G	
1:00	Face The Nation sust (1 1:45) (L 12/22)	Watch Mr. Wizard sust			No net service	Close-Up co-op		No net service	Close-Up co-op	
1:15					News (1:25-1:30) sust			News (1:25-1:30) sust		
1:30		Frontiers of Faith sust			As the World Turns P&G sust	Howard Miller co-op		As the World Turns P&G	Howard Miller co-op	
1:45										
2:00		Pro-Football Championship (2-5) (12/29)			Beat The Clock sust	Howard Miller		Beat The Clock Nestle alt sust Gerber alt sust	Howard Miller	
2:15										
2:30		Wisdom sust			Art Linkletter Stand Brands Campbell Soup	Bride & Groom sust		Art Linkletter Swift alt Tonl Kellogg	Bride & Groom Brillo alt sust sust Kitty Foyle (1/35 S)	
2:45		Assignment Southeast Asia (2:30-4) (12/22)				Kitty Foyle sust (1/13 S)				
3:00	Johns Hopkins File 7 sust	The Big News Of '57 (12/29) (3-4)	Youth Wants To Know sust Projection '58 (12/29)	American Bandstand partic & co-op	Big Payoff Colgate	Matinee (3-4) partic	American Bandstand partic & co-op	Big Payoff sust	Matinee (3-4) partic	American Bandstand partic
3:15										
3:30	Dean Pike sust	The Last Word sust (1/5 S)	Look Here sust Pro-Football Bowl Game (3:45-6:30) (1 12)	Do You Trust Your Wife? sust	Verdict Is Yours sust sust	Matinee	Do You Trust Your Wife? sust	Verdict Is Yours Libby alt sust Swift alt Toni	Matinee	Do You Trust Your Wife? sust
3:45										
4:00	College News Conference Bowling Stars Am Machine & Foundry (1/5 S)	Face-Nation sust (1/5 S) Years Of Crisis (12/29) (4-5)	Wide Wide World (4-5:30, alt wks) Gen Motors	American Bandstand Seven-Up	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Chese-Ponds alt Menth Tonl alt Sandura	American Bandstand Seven-Up	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Stand Brands	American Bandstand Ser.
4:15										
4:30	Paul Winchell Hartz Mtn	World News Round-Up (1/5) (4:30-5)	Omnibus (4-5:30, alt wks) Union Carbide Aluminum Ltd.	American Bandstand	Edge of Night P&G Stand Brands	P&G Modern Romance Sterling Drug alt sust	American Bandstand	Edge of Night P&G Florida Citrus alt Vick Chemical	P&G Modern Romances Brillo alt Sterling	American Bandstand
4:45										
5:00	Texas Rangers Sweets Co.	Seven Lively Arts sust (5-6)	Wide Wide World alt Omnibus	Superman Kellogg alt Sweets Co.		Comedy Time sust P&G alt Pharma	Sir Lancelot Kellogg alt Wander Co.		Comedy Time Chese-Ponds alt sust P&G alt sust	Wild Bill alt SW
5:15										
5:30	Lone Ranger Gen Mills	Seven Lively Arts	M. Saber Of London Sterling (12/22 S)	Mickey Mouse Club ½ co-op Am Par			Mickey Mouse Club Mars alt Armour			Mickey Mouse Mattel alt Ge
5:45										

NOTE: L preceding date means last date on air. S following date means starting date for new show or new sponsor in time slot.

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH & INDEX

The network schedule on this and preceding pages (40, 41) includes regularly scheduled programming 21 December to 17 January, inclusive (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are: *Tonight*, NBC, 11:15 p.m.-1:00

A GRAPH

21 DEC. - 17 JAN.

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
BS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Moore hemical ver	Arlene Francis sust sust		Garry Moore Nestle alt Libby Nestle alt Gen Foods	Arlene Francis sust		Garry Moore Sunshine Blac alt a alt Gerber alt Sunshine Blac	Arlene Francis sust		Capt Kangaroo (9:30 10:30) Tuesday 9:45 10 11 min. M-10 1 1 0	Howdy Doody Continental 11 11
Godfrey Omaha Roma	Treasure Hunt sust		Arthur Godfrey Gen Foods Armour	Treasure Hunt sust		Johnson & Johnson alt Gen Foods sust	Treasure Hunt sust sust Sterling		Mighty Mouse Gen Foods alt Colgate	Ruff & Reddy alt 1 1
Myers -Myers	Price Is Right Gen Foods alt Sterling Lanolin Plus alt SOS		Gen Foods Armour Mutual of Omaha (11/28)	Price Is Right Alberto Culver alt Lever Bros sust alt Miles		Tardley alt Florida Citrus Gen Mills alt Vick Chem	Price Is Right Gen Foods alt Mentho		Susan's Show sust	Fury Gen Foods alt Morden
It Rich gate	Truth or Consequences sust alt f. & Mink Amer Home alt sust		Strike It Rich Colgate	Truth or Cons. sust alt Lever Alberto Culver alt Miles		Strike It Rich Colgate	Truth or Consequences Gen Foods a sust Lever alt sust		Saturday Playhouse sust	Andy's Gang M-11 alt 14 8
Cosmo. le Sales of Life ome Prod	Tic Tac Dough sust P&G		Hotel Cosopolitan sust	Tic Tac Dough Kraft		Hotel Cosopolitan sust alt Swift	Tic Tac Dough sust alt SOS P&G		Jimmy Dean 2 1 alt	True Story sust Sterling Drug
Search or G	It Could Be You Gen Foods alt Armour		Search for Tomorrow P&G	It Could Be You Alberto Culver alt Miles P&G alt		Search for Tomorrow P&G	It Could Be You Amer Home alt sust P&G alt Corn Prod		Jimmy Dean	Detective Diary Sterling Drug sust
Light &G	Guiding Light P&G		Guiding Light P&G	Brown & Watson		Guiding Light P&G				
ment of Parade r Oats 1:30-1:30) ews 301 sust	Close-Up co-op		No net service	Close-Up co-op		No net service	Close-Up co-op		Lone Ranger Gen Mills alt Nestle	No net service
World uns &G ust	Tournament of Roses Parade Min. Stald. Firs		News (1:25-1:30) sust			News (1:25-1:30) sust				
Telegraph & Del (1 1) (11 45 1 15)			As the World Turns P&G	Howard Miller co-op		As the World Turns P&G	Howard Miller co-op			No net service
Howard Miller co-op			Pittsburgh			Swift alt sust				No net service
the Clock ants sust alt Kodak	Howard Miller		Beat The Clock Nestle alt Libby Sunshine Blacult alt Purex	Howard Miller		Beat The Clock G. Miles alt Gerber Johnson & Johnson alt Vick	Howard Miller		Holiday Bowl Football Game 12 1 1 0 4 1	No net service
inkletter Bro nonta	Bride & Groom sust Kitty Foyle (1 13 S)		Art Linkletter Kellogg Pittsburgh	Bride & Groom sust Kitty Foyle (1 13 S)		Art Linkletter Lever Bros Swift alt Staley	Bride & Groom sust f. 1/10 Kitty Foyle sust		Gator Bowl Football Game 12 1 1 4 1	
Payoff le Bowl Carter, rs (1 1) 4 15)	Matinee (3-4) partie	American Bandstand partie & co-op	Big Payoff sust	Matinee (3-4) partie	American Bandstand partie & co-op	Big Payoff Colgate	Matinee (3-4) partie			No net service
Is Yours ust t alt ants	Amahl & The Night Visitors (12 25) (3-4)	Do You Trust Your Wife? sust	Verdict Is Yours sust sust	Matinee	Do You Trust Your Wife? sust	Verdict Is Yours sust Gen Miles alt sust	Matinee			No net service
ter Day &G t Storm ome Prod	Queen for a Day Slender alt P&T (1 2/25) Amer Home alt Corn Prod	American Bandstand Seven-Up	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Brn. & Wmson alt Minn. Mining Miles alt At Culver	American Bandstand Gen. Mills alt Seven-Up	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day SOS alt Welch Amer Home Prod alt Corn Prod	All-Star Golf (4-5)	Nat'l Hockey league game co-op 2 con	NCAA Football Nat'l games (var times)
of Night &G Milk alt ants	P&G	American Bandstand	Edge of Night P&G Pillsbury	P&G	American Bandstand	Edge of Night P&G Florida Citrus alt Vick Chem	Modern Romances Sterling Drug alt Corn Prod	Miller Brewing Wildroot	'See above'	NCAA Football G-11 Myers Libby- Owens Ford, Sun- beam Zenith, R. J. Reynolds
Bowl l Game xco (4-15 to nel)	Comedy Time sust alt P&G SOS alt P&G	Woody Woodpecker Kellogg	Comedy Time Kraft Miles alt sust	The Buccaneers Kellogg alt Sweets Co.		Comedy Time sust alt Welch Gen Foods alt Mentho			(See above)	NCAA Football Bowl games Sunbeam P&T M-11 AMF
		Mickey Mouse Club Bigs-Myers. Pitts alt Gen Foods		Mickey Mouse Club Gen Miles alt sust					'See above'	Football Scoreboard Kemper 15 min pgm.— Followers Football

a.m.. Monday-Friday, participating sponsorship: *Sunday News Special*, CBS, Sunday, 11-11:15 p.m. (Carter and Whitehall); *Today*, NBC, 7:00-9:00 a.m., Monday-Friday, participating: *The Jimmy Dean Show*, CBS, 7:00-7:45 a.m.. Monday-Friday, participating: *Captain Kangaroo*, CBS, 8:00-8:45 a.m., Monday-Friday, 9:30-10:00 a.m.. Saturday, participating: *News*, CBS, 7:45-8:00 a.m. and

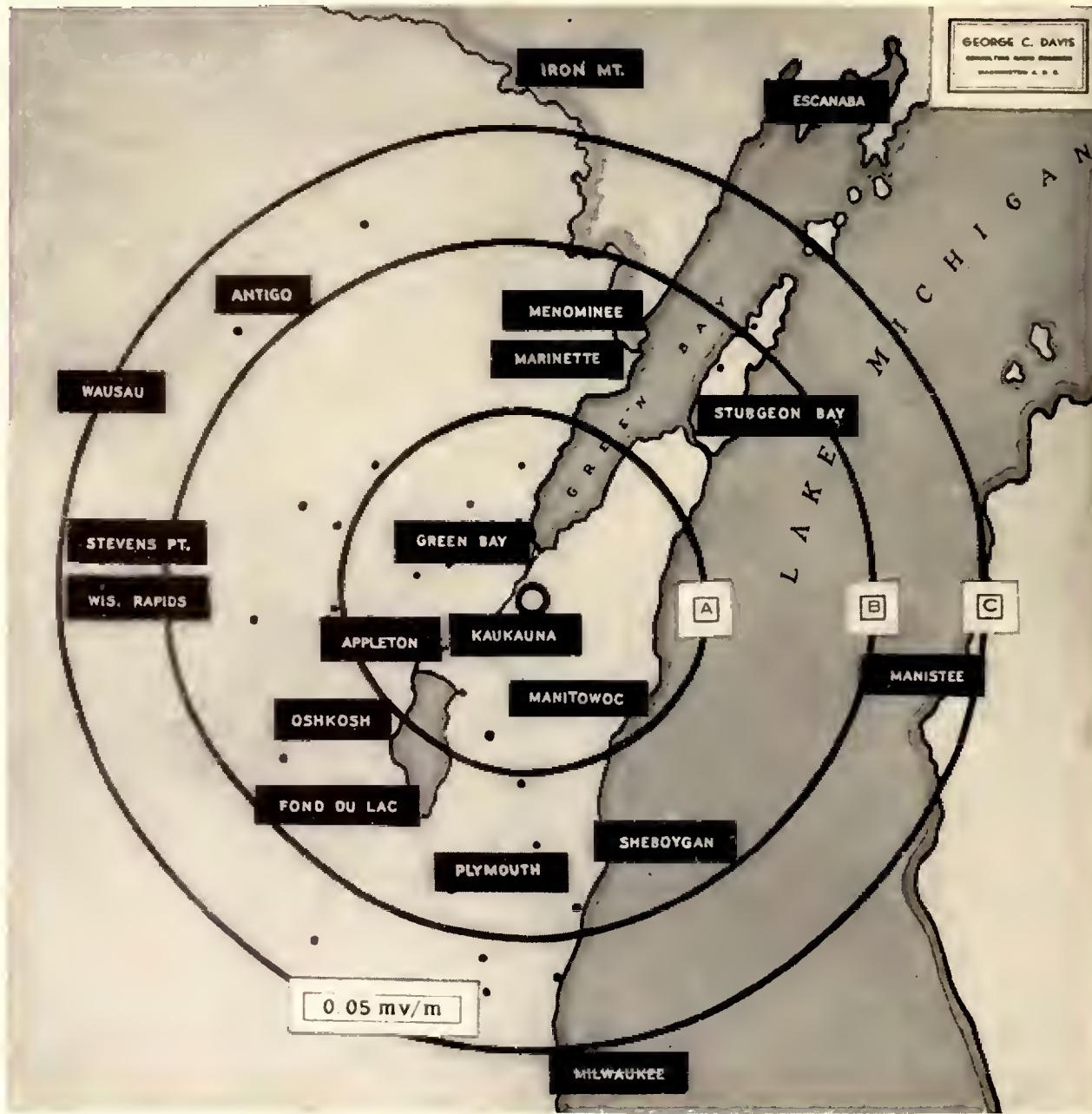
8:45-9:00 a.m.. Monday-Friday.

All times are Eastern Standard. Participating sponsors are not listed because in many cases they fluctuate.

Sponsors, co-sponsors and alternate-week sponsors are shown along with names of programs. Alphabetical index of nighttime programs, together with show costs, sponsors and agencies starts on page 38.

Channel 2 runs rings around...

M
the Land of *Milk and Honey!*



... and nearly a million people
live within that "B" ring!

Yep-Bigger'n Baltimore!



FILM-SCOPE

21 DECEMBER
Copyright 1957
SPONSOR PUBLICATIONS INC.

Feature film interests see a special angle for themselves in ARB's new ultra-speedy electronic rating system (SPONSOR, 7 December, page 9):

It would expedite decisions in spotting the right film at the right time — thus increasing the flexibility-value of this type of product.

Producers and syndicators keep hammering away at the old bugaboo of seasonal peaks. As is, there's a mad rush in spring and summer to sell and produce, followed by a long calm.

Among others, Maurice Unger, Ziv v.p., this week was stumping for a more even business pattern. His thesis: It's too costly — both in terms of money and quality — to keep up the current game of hopscotch much longer.

While looking ahead to a more orderly and still bigger future, film men this week also looked around and behind them. This is what they saw:

• **GROWTH** in 1957 was huge, no matter how you measure it. But admittedly it was spread through a sprawling industry that still hasn't settled down into definable shape. No one doubts that growth will continue. But no one yet knows who will emerge as the elite. The scramble continues—joined more and more by the oldline Hollywood interests (whose regular movie business continues to sink; all major studios except Paramount now produce TV films).

• **BUYER-SELLER RELATIONSHIP** was showing signs of better stability as the year was closing. For one thing, the barter situation seems just about settled — and it remains what it started out to be: A gimmick for people in a hurry. The fellow who needs film right away, the fellow who wants to distribute it right away, and the sponsor who wants an audience right away (at a low price) — these are barter's best bets. The big boys aren't.

Of longer-range significance are two other distribution developments: 1) the trend toward the use of more first-runs, and 2) syndicators' efforts to help develop sponsorship — right down to the local level.

• **PRODUCTION** — in the commercial sense — is beset by the demands for more quality, which is synonymous with higher costs. Nobody denies that unless the industry keeps improving its merchandise it will stunt its own growth; but short-range it means compromises and commercial ad-libbing.

These will come mainly in such areas as: 1) the pilot film — which apparently is here to stay, but which may be revised and jiggled enough to make it less burdensome; 2) skirting rising production costs by foreign production and foreign deals; and 3) developing program series so that they will fit either network or syndicated showings with comparable costs and quality.

• **SPONSORS** continue to be thickest in the quick-consumption fields — foods, beverages, sweets, drugs, motor fuels and lubricants. (At the local level, you can add auto dealers plus many other types.) "Trading-up" seems to be one factor working in the film people's favor — that is, sponsors are buying full-length fare at the expense of participations, ID's, etc. But that cuts two ways sometimes: Kellogg, 7-Up, and Socony recently dropped syndication to go network instead.

• **PROGRAMS** remained pretty solidly western. Predictions of a change are plentiful. But it looks more and more as though it won't be in any single direction. A trial of many paths seems more likely. Among them: Mystery, comedy, and possibly "official" types (taken from official files).

Because of the increasing scope and importance of tv film and feature films, **SPONSOR** is extending its coverage of the film business in four areas:

- 1) The top weekly developments of film will be integrated into **SPONSOR-SCOPE**, in tune with the status of the film field as a full-fledged arm of air advertising.
- 2) On alternate weeks, **FILM BASICS** will be published as a top feature on green stock. This section will be devoted to research and other information that will (a) help the buyer with his up-to-the-minute appraisal of trends and values in the film market, and (b) arm the seller with specialized support which will make his selling that much easier.
- 3) Other news of the week in film will be contained in **NEWS AND IDEA WRAP-UP**.
 - 1) The number of full-dress articles on various aspects of the industry will be increased.

The appetite for action-packed tv films in Latin-American markets is growing.

Already sold in Latin-American markets, excepting Colombia and the Dominican Republic, is NTA's Sheriff of Cochise, with the second series now also in process of Spanish dubbing.

Telestudio plans to enter the syndication field with a five-minute comedy cartoon series—the **Penny Theatre**.

Another comedy series this firm, which specializes in recording on "telefilm," has on the board is **Tailspin Tommy**.

NTA has started production of two pilots for the upcoming season. One is **U.S. Marshal** (adventures of federal law enforcement officers in the West); the other is **Grand Jury** (dramatizations of cases that came before the Los Angeles grand jury).

Both pilots are being produced by **Desilu** for NTA.

FLASHES FROM THE FILM FIELD: Drewrys Ltd. made a 14-market buy of Ziv's upcoming adventure series—**Target**. It is scheduled for telecasting in March. Agency is **MacFarland Aveyard . . . Sam Gang**, NTA's foreign sales manager, is scheduled to leave for a tour of Far Eastern tv markets in January . . . **Video Views Inc.**, producers of tv programs and commercials, has appointed **Betty Luster Associates**, New York, as their Eastern sales representative.

Edward E. Hewitt named San Francisco manager of CBS TV Film Sales to replace Glenn H. Ticer, who is retiring . . . **Paul Jones** joins Screen Gems as national sales executive . . . **World TV Enterprises Inc.**, a new tv film production company jointly owned by **Zsa Zsa Gabor** and **Bob Sidney**, is filming its first series—Personal Service in France.

WGR, Buffalo, has purchased **Guild's Leon Errol Comedy Package** for a two-year period . . . The **Jamieson Film Co.**, Dallas, specializing in filmed commercials with a Southwest flavor, has begun construction on a \$100,000 facility addition.

Bishop Fulton J. Sheen's tv series, **Life Is Worth Living**, has been set for a 7 January debut on WPIX, New York . . . Fremantle Overseas Radio & Television Inc. announced its first sale of TV films to **HSATV, Bangkok, Thailand**, to start in January . . . Ziv's **Highway Patrol** is the number one show on Scotland Tv according to the Edinburgh Nielsen ratings . . . **Hal Roach, Jr.**, says his production plans for 1958 include six new pilots.

WBEN-TV
11:30
THEATRE
nightly

**the
best spots
for
YOUR
spot**

WBEN-TV
MATINEE
PLAYHOUSE
1:00 — 1:45 pm
Mon. thru Fri.

When budget is the consideration, consider this: "Your TV Dollars Count for More on Channel 4." This has been the buy-word in Buffalo since 1948 when WBEN-TV first pioneered television in Western New York.

And if picking spots for a spot-campaign is your current concern, "spot" judgment again dictates WBEN-TV, particularly in our two top-movie programs. Both enjoy the highest popularity in their respective time slots. Women — and plenty of them — enjoy our MATINEE PLAYHOUSE. Adults — and plenty of them — make it a point to see our 11:30 Theatre.

There's a good spot for you on these "good buys" in Buffalo. HARRINGTON, RIGHTER and PARSONS, our national representatives, will be Johnny-on-the-spot when you call them for details.

WBEN-TV ch. 4
CBS in Buffalo

pioneer station of Western New York



use books

FROM SPONSOR SERVICES



T.V. RADIO DIRECTORY
FREE



JARO HESS CARTOONS
SET OF 5 (9" X 12" PRINTS) \$4.00

1958
buyers' gu

PIN POINT POWER GETS BEST RESULTS

Radio stations with W.I.T.H. "pin-point power" are tailor-made to blanket Baltimore. Only stations at 1000 watts with no waste coverage W.I.T.H. on class 75% of Baltimore homes every week, delivers more advertisers per dollar than any other station. That's why we have twice as many advertisers as any competitor. That's why we're sure to hit the sales "bull's eye" for you, too.

Buy **WITH**
CONFIDENCE

Local Stations
R. I. C. Embrey
Vice Pres.

44 Local Representatives
Select Station Representatives in New York, Philadelphia, Baltimore, Washington,
Tampa & Co., in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta

BUYERS' GUIDE
\$1.00 PER COPY

Information packed "use" books that should be on every air executive's desk and a series of famous Jaro Hess Cartoons to dress up any office—yours for the asking or buying.

Each book serves a particular function in the broadcast field.

Standards of the industry, they supply varied data on TV & Radio Stations, on programing & markets all over America for agencies and advertisers.

Others supply facts on agencies & personnel. All are catalogued for easy references and have proved to be vital tools for admen & broadcasters everywhere.

Order the ones you need today.

TIME BUYERS OF THE U.S./1958

SPONSOR

All-Media

Evaluation Study

TIME BUYERS OF THE U.S.
\$2.00 PER COPY

... many ways and figures many, I say ways...
Why radio and television are often mentioned
What to measure and what media for best results
... those reasons which you clearly know about
... that TV reaches, television audience reaches
... television media popularity... that reaches
... which compares with the advertising audience
... very psychology of media to view other

ALL-MEDIA STUDY
\$4.00 PER COPY

TELEVISION



DICTIONARY/HANDBOOK



FOR SPONSORS

TV DICTIONARY
\$1.00 PER COPY

QUANTITY PRICES ON REQUEST

101'S 11TH ANNUAL TV/RADIO BASICS

section 1 TELEVISION: station report in question-and-answer form. 16
section 2 FILM: status report on film programming and commercials. 31
section 3 TV BASICS: b's dimensions and trends shown in charts. 60
section 4 FILM BASICS: includes full list of tv spot film's clients. 111
section 5 COLOR BASICS: color equipment status of tv stations. 122
section 6 RADIO: status report includes spot and network radio. 138
section 7 RADIO BASICS: growth, audience trends in chart form. 178
section 8 INDUSTRY BASICS: reference source on radio-TV ABC's. 225
section 9 TIMEBUYERS OF U.S.: buyers listed with their accounts. 345



TV/RADIO BASICS
\$1.00 PER COPY

SPONSOR SERVICES

40 E 49 STREET, NEW YORK 17, N. Y.

Please send me the following book(s)

NO	<input type="checkbox"/> TV-RADIO DIRECTORY	FREE
NO	<input type="checkbox"/> JARO HESS CARTOON SETS	at \$4.00 per set
NO	<input type="checkbox"/> BUYERS' GUIDE	at \$1.00 each
NO	<input type="checkbox"/> TV RADIO BASICS	at \$1.00 each
NO	<input type="checkbox"/> TV DICTIONARY	at \$1.00 each
NO	<input type="checkbox"/> ALL MEDIA STUDY	at \$4.00 each
NO	<input type="checkbox"/> TIME-BUYERS OF U.S.	at \$2.00 each

NAME

COMPANY

ADDRESS

CITY

STATE

enclosed find check

bill me later

TOTAL

use
CHANNEL 4-SIGHT



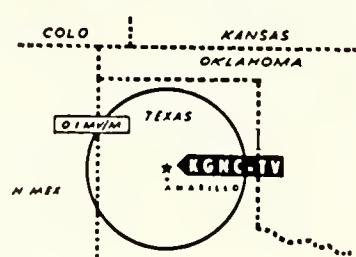
No special "seeing" device is needed to magnify results when you use Channel 4-Sight on the great Golden Spread.

More than 100,000 TV sets in a vastly healthy and wealthy market.

Power: Visual 100 kw

Aural 50 kw

Antenna Height 833 feet
above the ground



KGNC-TV
CHANNEL 4

AMARILLO,
TEXAS

CONTACT
ANY
KATZ MAN

SPOT BUYS

TV BUYS

Ex-Lax, Inc., Brooklyn, N. Y., is purchasing announcements in top markets for its product. The 13-week schedule starts 6 January. Minutes, chainbreaks and I.D.'s for daytime and nighttime segments are being sought, frequencies varying. Buying is not completed. Buyer: John Hughes. Agency: Warwick & Legler, Inc., New York. (Agency declined to comment.)

Ward Baking Co., New York, is preparing the 1958 campaign for its bread line. Markets are all East of the Mississippi, its area of distribution. Three or four flights will be scheduled throughout the year; each will run seven to 12 weeks, depending upon the market. Minutes and 20's throughout the day and night will be used, with different frequencies. All schedules start in January. Buying is nearly completed. Buyer: Mario Kircher. Agency: J. Walter Thompson Co., New York.

RADIO BUYS

Beech-Nut Lifesavers, Inc., Gum and Candy div., Port Chester, N. Y., is scheduling announcements in 60 markets for its chewing gum. The advertiser is buying minutes and chainbreaks during morning and late afternoon segments, frequency depending upon the market. Buying is not completed. Buyer: Bill Dollard. Agency: Young & Rubicam, Inc., New York.

Ceribelli & Co., Fair Lawn, N. J., is conducting a campaign for its Brioschi effervescent. The schedule begins in the middle of January for 16 weeks. Minutes and 20's will be placed during prime morning and afternoon listening hours; frequencies vary from market to market. Buying is not completed. Buyer: Dan Kane. Agency: Ellington & Co., New York.

Silversmith Guild, New York, representing the major silverware manufacturers in the country, is planning a campaign to promote the use of quality silverware. Target: newlyweds in their 20's and teen-agers 15 to 19 years old. The schedule begins 13 January for 12 weeks in the top 25 markets. Minutes in d.j. shows 3:00 to 7:00 p.m., Monday through Friday, are being slotted on hot music-and-news stations; frequencies vary from market to market. Buying is half-completed. Buyer: Nina Flinn. Agency: F&S&R, New York.

National Biscuit Co., New York, lining up schedules for its Premium Saltines and Honey Graham crackers. The 12-week campaign starts 6 January. Minutes, 20's and 30's for daytime periods are being placed, frequency depending upon the market. Buying is not completed. Buyer: Jane Podester. Agency: McCann-Erickson, Inc., New York. (Agency declined to comment.)



Pittsburgh's Golden Triangle as viewed from Mt. Washington

KDKA has reached new heights
in Pittsburgh... and we mean the middle of Pittsburgh—
Allegheny County, that is!

The latest *Metropolitan Pittsburgh PULSE** shows KDKA first in 383 out of 496 quarter hours surveyed. That's almost three times as good as the figures for the same period last year!

And in the *Greater Pittsburgh PULSE** (15 counties), KDKA rated No. 1 in an amazing 489 out of 496 quarter hours... a cool 98.6%!

Whether you want to reach the heart of Pittsburgh or the equally rich market that surrounds it, these figures prove that KDKA is the *one sure way* to do it effectively at low cost. For availabilities, call Don Trageser, KDKA Sales Manager (EXpress 1-3000, Pittsburgh), or your PGW "Colonel".

In Pittsburgh, no selling campaign
is complete without the
WBC station...

*PULSE—Aug.—Sept. 1957

WESTINGHOUSE BROADCASTING COMPANY, INC.



RADIO
BOSTON WIZ-A-WIZA
PITTSBURGH, WCA
CLEVELAND, KTW
FORT WAYNE, WWO
CHICAGO, WWD
PORTLAND, KIT
TELEVISION
BOSTON WIZ-TV
BALTIMORE, WIZ-TV
PITTSBURGH, KTA-TV
CLEVELAND, KTW-TV
SAN FRANCISCO, KRE
WWD represented by AM Radio Sales
WIZ-TV represented by Roxy TV
KTA represented by The Katz Agency, Inc.
All other WBC stations represented by
Peters, Grimes, Woodward, Inc.

KDKA 1020 **Radio**
50,000 watts

Clear Channel

PICTURE WRAP-UP



Dressed for occasion are WXYZ sales reps for *Sunday Best* presentation to agency execs. Theda Meltzer, agency receptionist plays presentation disc. Looking on are (l. to r.) show's star Paul Winter; W. B. Doner, pres. of W. B. Doner Agency; and Doug Campbell, WXYZ sales representative



Miss Ten-ager contest was staged recently by KILT, Houston, Texas, in celebration of their 10th year of broadcasting. Winner was Judy Stevens of Houston, who is shown here accepting her trophy from the station's Miss KILT, Beverly Bales



Surprise for Santa was the gift presented by WRGB's Esso reporter, Ernie Tetrault when Operation Toylift made early morning landing at Albany airport. On hand also to greet the jolly gentleman were Esso District Manager Rolfe Danielson, assistant Phil Scott and Wes Kepple of Esso's New York staff. Several hundred needy children cheered the "Toylift's" visit to Albany. Santa's gift was set of sterling cuff links, souvenir of WGY-WRGB's new broadcast center in Schenectady, New York

Edison scholarship awards were made recently to KVOO, Tulsa and KING-TV, Seattle for best service to youth by Thomas Alva Edison Foundation. Shown at left receiving award from Dr. Robert C. Clothier, v.p. of foundation is Gustav K. Brandborg, v.p. and general mgr. of KVOO. At right, accepting for KING-TV is Mrs. A. Scott Bullitt, president of KING-TV. Awards are \$1,000 to be used for college education of deserving high school seniors



News and Idea WRAP-UP

ADVERTISERS

Iodine Pharmaceutical Corp., International Latex subsidiary, will use spot tv to spearhead the heaviest campaign in company history in behalf of its gargle and antibiotic lozenges.

5800 spot announcements per week will be used in major markets. The spot program is part of International Latex' barter deal whereby it receives spot tv time in exchange for feature films.

Reach McClinton is handling the campaign which begins this month and runs throughout the winter.

Bristol-Myers for Vitalis and Carter Products for its Rise Instant Shave will co-sponsor 1957-58 Saturday afternoon football games over NBC-TV.

The schedule runs 14 December through 29 March and is being carried for the second consecutive year by the two advertisers.

Personnel moves: Harold Green, director of advertising and public relations for B. Manischewitz Co., Newark . . . Henry A. Shull, director of advertising and marketing for Eastco, Inc., proprietary drug manufacturers. Mr. Shull was formerly associated with Vick Chemical Co. and Pharma-Craft Corp.

AGENCIES

Terence Clyne has been moved out as head man of tv and radio in McCann-Erickson's New York office and put in charge of International Radio-Tv in the Corporation's offices.

George Haight, a v.p., is replacing him in charge of the program services department.

The announcement described Clyne's duties as follows:

"He will oversee the company's world wide tv-radio activities in its 45 offices."

International affiliation: Fletcher D. Richards has purchased a stock interest in Dillon-Cousins & Associates, New York agency representing 18 Latin American affiliates.

Luis Dillon becomes a director of Fletcher D. Richards and Eugene Harrington and Sherwood Dodge go on the board of Dillon-Cousins de Mexico, S.A.

In an earlier international move Richards affiliated with Continental Advertising and Marketing Agencies, an association representing 13 independent British and European agencies.

Richards' yearly billings amount to some \$20 million; Dillon-Cousins combined affiliates, \$11 million.

Another merger: Compton has acquired the business of Western Advertising Agency of Los Angeles.

Personnel and accounts will move to Compton's Los Angeles office.

Edward Keeler, former head of Western, will join Compton as v.p. in charge of the expanded West Coast industrial account division.

Some of Western's accounts, Abbott Labs' Pro-Gen, J. I. Case, Hamilton Beach Mfg.,

Agency appointments: Reinhardt Advertising, Oakland, Cal., for KTVU-TV, new San Francisco Bay area station . . . Fletcher, Wessel & Enright, St. Joseph, Mo., for Anchor Serum Co. . . . Liller, Neal & Battle, Atlanta, for E. T. Barwick Mills.

They became v.p.'s: Arthur W. Schultz, of Cone & Belding's Chicago office . . . Edward N. Mayer, Jr., executive v.p. of Communications Counselors, p.r. counseling organization affiliated with McCann-Erickson.

Elected: Anderson F. Hewitt, to the executive committee of Kenyon & Eckhardt . . . Tyler Macdonald plans board chairman for Hixson & Jorgenson, L.A.

TERRE HAUTE,
Indiana's 2nd Largest
TV Market

251,970
TV Homes



BOLLING CO.
NEW YORK
CHICAGO

STORY BOARDS LAB & OPTICALS
ANIMATION
TV SPOTS
SOUND STAGE



FILM COMPANY
3825 Bryan " TA 3-8158 • Dallas

NETWORKS

NBC TV made hay this week over its latest ARB daytime standings.

The assertions of dominance on the daytime front, based on the November ARB, included:

- In the 10:30 a.m.-1 p.m. and 2:30-5 p.m. spans, which NBC TV programs, it leads CBS TV by 32%. A year ago it trailed by 15%.

- Of the top ten adult daytime shows NBC TV has the top three and four of the others.

- Average ARB ratings for NBC TV-programmed periods: NBC TV, 9.8; CBS TV, 7.4; ABC TV, 7.3.

(For more of the week's outburst of ratings razzle-dazzle see SPONSORSCOPE, page 11.)

This may indicate a trend toward more live shows on ABC-TV:

A live comedy-variety series, "The Betty White Show" will replace the comedienne's current film series, *Date With the Angels*, 5 February.

The show will take over the Wednesday 9:30-10:00 slot, with Plymouth continuing as sponsor.



Always first in the Southwest —now, first in the nation in Share of Audience in 3-station VHF markets. That's how the August ARB ranks KROD-TV — first in programming, first in power and tower-height, first in promotion... and, above all, first advertising buy to cover West Texas and Southern New Mexico.



Network buys: Twentieth Century-Fox has bought 100 participations on ABN in a super-saturation campaign for its new feature release *The Enemy Below*.

The participations will appear 23-28 December on five Monday-Friday programs. Show personalities Herb Anderson, Jim Reeves, Jim Backus, Merv Griffin and Bill Kemp will give personal endorsements in accord with ABN's concept of live personality selling.

- Bristol Myers's upcoming campaign for Trushay lotion will make B-M the largest drug advertiser on NBC radio.

The campaign, to be launched 6 January, includes 919 spot announcements and will be heard on the network every day in the year.

- Colgate will increase its 1958 airtime by 33% over Mutual beginning 2 January. The new schedule calls for 520 5-minute weekday morning sportscasts over this year's 390 as against 390 for this current year. The buy includes a new campaign in behalf of Brisk tooth-paste.

- Ex-Lax has extended for a full year its Mutual participation campaign started 26 August.

The buy: participations in three week-night mystery adventure programs plus 10 20-second adjacencies on the net's half-hour news programs.

Resigned: Herbert B. Lazarus, vice president, secretary and general counsel of AB-PT. Associated with AB-PT for 25 years, Mr. Lazarus now plans to engage in the general practice of law.

Seven new metropolitan-market area representatives have been elected to the Mutual Affiliates Advisory Committee.

They include Thomas F. McNulty, WWIN, Baltimore; Carter C. Peterson, WCCP, Savannah; Charles L. Harris, WGRC, Louisville; Carl Junker, WTPS, New Orleans; Robert Webber, KWDM, Des Moines; Durwood Tucker, WRR, Dallas; and George Hatch, KALI, Salt Lake City.

Kudos: Sterling C. Quinalan, ABN manager in charge of WBKB, Chicago, has received a 1957 Award in Human Relations from the Chicago Commission on Human Relations.

He was cited for his part in the pro-

duction of *Report to the People* tv program.

New net appointments: William G. Rolley, executive producer for Mutual programming. He has taken a leave of absence from his own Atlantic City advertising agency to devote full time to the assignment . . . Robert J. Sullivan, manager of audience promotion and merchandising for CBS radio. He was formerly advertising and promotion manager for WOR . . . Henry Hede, from Eastern Sales Manager to Administrative Sales Manager for ABC TV. Eugene Wyatt will take over Mr. Hede's former responsibilities in addition to his own duties as national sales manager.

ASSOCIATIONS

NARTB words and works this week:

(1) **President Harold E. Fellows**, before the Federal Communications Bar Association, held that pay tv would limit the flow of information at a time when the goal of "total information" appears to be the only alternative to "total destruction."

His quotes include:

"Free tv runs in the direction of encouraging total circulation of total information, and, contrariwise, paid tv tends to place limitations upon this desirable objective."

"I would say that fulfillment of progress is delayed, if not completely arrested, when we entertain the idea of converting free tv channels to box office."

(2) NARTB Freedom of Information Committee is mailing a kit of materials to all U. S. Broadcasters for their use in a nationwide campaign to open more public proceedings to radio-tv coverage.

The kit contains a speech, (1) "The People's Right To Know," (2) a question and answer discussion on the case for broadcast coverage of public events, and (3) order blanks for obtaining a film documentary on the broadcast of the John Gilbert Graham trial in Denver.

(3) NARTB's Board of Directors has scheduled its regular winter meeting for 19-24 January in Phoenix, Ariz.

TvB has appointed A. Louis Read of WDSU-TV, New Orleans, na-



MARTHA BROOKS builds her award-winning broadcasts as she traces the "biography of a frankfurter" at the Tobin Packing Company in Albany, N. Y.

Martha Brooks, Station WGY, Wins The 1957 "Lifeline of America" Award

Frankly, we're not surprised that Martha Brooks won the 1957 Grocery Manufacturers of America award for her series of programs on the meat packing industry. For twenty-five years now she has been broadcasting attention-getting and audience-winning programs over WGY to the women who live in the vast Northeastern New York and Western New England market.

To reach these women, you need Martha Brooks. Contact the nearest Henry I. Christal Company office and ask about availabilities in the "Martha Brooks Show"—Monday through Friday.

992-1

WGY Albany—Schenectady—Troy

tional chairman of its membership committee.

Read takes over the job from Lawrence H. Rogers, WSAZ-TV, Huntington, W. Va., who is now chairman of the board.

TVB's membership now totals 238, consisting of 219 stations, 16 station representative firms, and three networks.

FILM

An exclusive production arrangement was signed this week between TPA and Robert Maxwell.

Under the terms of the agreement which is aligned with TPA's new plan, Maxwell and his staff will perform two functions for TPA:

1) Produce jointly with TPA for network and syndication distribution.

2) Act as production consultants.

Maxwell Productions is the first tv entity to associate itself with TPA under a plan whereby producers and stars share not only in the profits of their own TPA series, but by acquiring company stock, participate in TPA's overall profits.

NTA has acquired television-mo-

tion picture rights from the Selznick Co., Inc., for four top-rated features.

NTA now has theatrical reissue rights for the U. S. and Canada to the *Adventures of Tom Sawyer* and *Spellbound*. Also they have the U. S. and Canadian tv rights to these two pictures, plus *Rebecca* and *The Third Man*, which will not be made available for tv until the completion of their current re-release.

The current popularity of Western network programs shows a direct effect on syndicated properties in that category.

Reports MCA: Its full-hour western features, starring **Roy Rogers** and **Gene Autry**, have accumulated over-all grosses comparable to top Hollywood libraries.

People in the spotlight: **Pete Henning** appointed production manager of Walter I. Gould Productions, Inc. . . . **Jack Ruggerio**, former film editor for MGM and BBDO, named chief film editor of **Lawrence Schmitz** Productions, Inc., Hollywood.

Christian Herfel, appointed studio manager and assistant director of Transfilm . . . **William T. Orr**, elected v.p. of Warner Bros. Pictures, Inc. . . . **Mary Dornheim** joined Arthur Daly's TV-Radio-Film Advertising Service as associate producer . . . **Jay Berry** appointed v.p. and g.m. of the National Division of the Alexander Film Company, Colorado Springs . . . **Charles Marquis Warren**, tv and motion picture writer, signed by CBS TV to develop a one-hour western film series.

RADIO STATIONS

Sputnik I has **KDAY**, L.A., up in the air and it happened this way:

The station offered over the air \$50,000 for Sputnik I's cone.

A listener brought in something he said had fallen in his backyard, which the Air Force picked up and put under wraps.

Now KDAY isn't sure whether it owes the salvager \$50,000 or not.

Christmas ideas:

- **KITE**, San Antonio, reports news of Santa Claus' activities for the two weeks before Christmas.

- **WDGY**, Minneapolis-St. Paul, recorded a message from Santa Claus and informed listeners of the number to dial to hear his message. The promotion was discontinued after 10,000 telephone lines got tied up by youngsters eager to talk to Santa.

- **WAKE**, Atlanta, and **WYDE**, Birmingham, are making "a wish a week" come true. The promotion, held the four weeks before Christmas, drew 1,000 wishes in the first few days.

- **WHB**, Kansas City, d.j. Wayne Stitt is asking listeners to submit their favorite Christmas songs. He will play the top 40 favorites on his "Top 40" show on Christmas Day.

Other station doings: **WKXL**, Concord, N.H., plans to broadcast a special session of the state legislature if members give final approval. It will be the first legislative session broadcast in New Hampshire . . . **WSAZ**, Huntington, W. Va., escorted 28 New York advertising executives through the Charleston-Huntington industrial area and the WSAZ facilities.

Station buys: **Meredith KRMG, Inc.** has assumed management of

"JAXIE" EXTENDS
Season's
Greetings

To His Many Friends in
National and Local Agencies

BASIC NBC
AFFILIATION

Represented by
Peters, Griffin, Woodward, Inc.

WFGA-TV
Channel 12
Jacksonville, Florida
FLORIDA'S COLORFUL STATION

WAKE UP YOUR SALES IN ROCHESTER, N.Y.



WITH THE MAN

**Rated 2-to-1 Favorite
in all surveys for 7 years**

—Rochester's Greatest 'Waker Upper'!

**ED
MEATH**
and his
Musical Clock
6 to 9:30 A.M. Mon. thru Sat.



Representatives: EVERETT-MCKINNEY, Inc.
New York, Chicago, Los Angeles, San Francisco

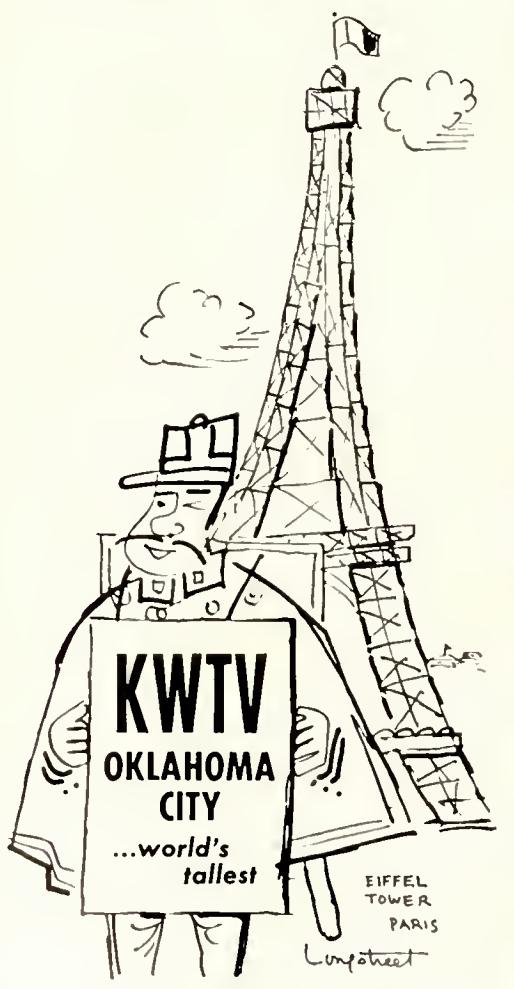
1460 on the dial

WHEC

The Station
LISTENERS Built!
CBS BASIC



Among Us Towers



KRMG, Tulsa, formerly owned by Western Broadcasting Co. . . . Harry H. Nasburg, publisher of San Francisco's Argonaut magazine, has purchased KEAR, subject to approval of the FCC.

New operations: WBZ-FM, Boston, has begun fine music programming 5 p.m. till midnight . . . K-HEY, El Paso, has begun 21 hour programming.

Affiliate: WSKI, Montpelier, Vt., has reaffiliated with ABN.

Personnel doings: Frank S. Lane, KRMG general manager, has been elected president of the Tulsa Press Club . . . Ed Scott, personality on KBTV's homemaker and children's shows, has been elected mayor of Englewood, Col.

New administrative line-up for WAVZ Broadcasting, New Haven, Conn.:

Daniel Kops, president and g.m.; Victor W. Knauth, chairman of the board; with Richard J. Monahan continuing as vice president. The same administration will supervise WTRY, Albany-Troy-Schenectady, newly purchased by WAVZ Broadcasting.

Northeast Radio Corp.'s (Ithaca, N.Y.) new executive line-up:

Bruce Gervan, president; H. Stilwell Brown, vice president; Ronald N. Goddard, a director.

Northeast Radio Corp. operates Rural Radio Network, Ithaca.

TV STATIONS

While they keep pushing for an injunction, the Baltimore stations will handle the 4% tax on national advertising (growth) in this varied fashion come 1 January:

Most will collect the tax, put the money in a separate fund and return it to the agencies if and when the ordinance is declared unlawful.

One or two others will ignore the impost altogether.

WJIM-TV, Lansing-Flint, and NBC Basic, has put all three tv networks on a first come first serve basis.

At the moment the station has an unfilled order list of 60 programs from the three networks. Weekly schedule of clearance as it stands:

NBC TV, 58 hours; CBS TV, 24 hours; ABC TV, 14 hours.

Consolidation: Hudson Valley Broadcasting Co. of New York and Durham Television Co. of North Carolina have united under a new corporation: Capital Cities Television Corp.

The company now owns and operates WTEN-TV, Albany; WCDC-TV, Adams, Mass.; WTVD, Durham, N.C.; and WROW-AM, Albany.

Largest stockholder: Lowell J. Thomas. Frank M. Smith of Pawling, N.Y., is president.

A gift for educational tv: Westinghouse Broadcasting has presented a transmitter building, tv tower and land, valued at \$250,000 to WQED, Pittsburgh, for "outstanding services rendered to the community."

WQED is the nation's pioneer, community-sponsored educational station.

Sam Cook Digges, of WCBS-TV named these essentials if educational tv is to flourish: Curtailment of unjust and uninformed criticism, less timidity on the part of people with influence, and better communication between educator and broadcaster.

Westinghouse disclosed that all five of its tv stations led their local competitors in the 6-12 November ARB.

Westinghouse noted: This may be the first time a non-network group broadcaster has had the top position in all its markets at the same time. The audience shares:

No.	Station	Share stations
	KDKA-TV, Pittsburgh	
	(CBS)	62.9
	KYW-TV, Cleveland	2
	(NBC)	43.6
	WBZ-TV, Boston	3
	(NBC)	48.5
	WJZ-TV, Baltimore	2
	(ABC)	37.9
	KPIX, San Francisco	3
	(CBS)	39.6

KOLN-TV, Lincoln, Neb., got a fourth yearly renewal from Ralston-Purina Co. for its farm news and markets, Monday through Friday.

FINANCIAL

Schick has declared a regular quarterly dividend of 30 cents a share on common stock payable 30 December.

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 10 Dec.	Tues. 17 Dec.	Change
<i>New York Stock Exchange</i>			
AB-PT	12 ¹ ₄	12	- ¹ ₄
AT&T	195 ⁷ ₈	165 ¹ ₄	-30 ⁵ ₈
Avco	5 ³ ₆	5 ³ ₆	
CBS "A"	24 ⁷ ₈	24	- ⁷ ₈
Columbia Pie.	13 ¹ ₂	13	- ¹ ₂
Loew's	11 ¹ ₂	12 ¹ ₂	+1
Paramount	32	32	
RCA	32	28 ³ ₈	-3 ⁵ ₈
Storer	20	19 ¹ ₂	- ¹ ₂
20th-Fox	22 ¹ ₈	21 ¹ ₈	-1
Warner Bros.	19 ¹ ₂	18 ³ ₁	- ³ ₁
Westinghouse	62 ¹ ₄	60 ¹ ₂	-1 ³ ₁
<i>American Stock Exchange</i>			
Allied Artists	2 ⁷ ₈	3	+ ¹ ₈
Assoc. Art. Pro.	7 ³ ₁	8 ³ ₁	+1
C&C Super	7 ¹ ₆	7 ¹ ₆	
Dumont Labs.	3 ¹ ₁	3 ¹ ₄	
Guild Films	2 ⁵ ₈	2 ⁵ ₈	
NTA	6 ⁵ ₈	6 ¹ ₄	- ³ ₈

NIGHTTIME RADIO

(Continued from page 31)

number of real success stories are beginning to filter out of some nighttime buys. Some stations have already reported very scarce availabilities between 6 p.m. and midnight. We are confident this trend will continue in the coming year."

"Slowly encouraging" seems to be the consensus of reps in speaking of nighttime radio; certainly none would dare call it a boom. Some few were a little less enthusiastic about it. "We're still whistling 'Dixie' when we talk about resurgence of nighttime," said one station rep. "Most night sales are bought by advertisers interested in daytime who are buying night because of saturation or to average out lower cost-per-1,000's." The same rep pointed out that stations with strong night programming seem to be getting nighttime business.

This year has seen a lot of thought go into nighttime radio programming, a field that was for the most part neglected too long on the grounds that it couldn't be sold anyway.

"Programming and promotion," says Paul R. Weeks, vice president and partner of H-R Representatives, "are the twin prongs which will jolt national spot advertisers out of their

lukewarm acceptance of nighttime."

Here are some examples of how programming and promotion is going to work: In Chicago, at WGN, for the week of 4-10 November, 72.2% of the time segments and minute participation announcements available for sale between 7 and 11 p.m. were sold. 48.2% of available station breaks were sold for the same period. This was accomplished, not only through programming, but through intelligent promotion. Special presentations are created for individual advertisers by WGN sales promotion and advertising

department under direction of Charles A. Wilson. These presentations include details on the competitive position of the product in the market, a suggested advertising approach, statistics on the audience, and the need for some nighttime radio throughout the week.

Other stations around the country are doing great jobs of programming and promoting. KLZ, Denver, was mentioned as one which has waiting lists for nighttime spots and quarter-hour units largely through the type of program that covers activity around town via remotes.

Reach Your Sales Goal With the Two Best

"POWER PLAYS"

in the Detroit Area!



ADAM
YOUNG, INC.
National Rep.

GUARDIAN BLDG Detroit 26, Michigan
E. Compton, Jr.



Channel 7 rolls up its sleeves behind solid programming and digs in on merchandising and product promotion that really pays off. Give your marketing or distribution problems the Channel 7 solution—enthusiastic cooperation from folks who know firsthand just what makes this unique Miami market tick. WCKT's plus services deliver a promotional punch that gets you greater returns per TV dollar day after day.

Try WCKT now and discover why Channel 7 makes TV a better buy than meets the eye!

WCKT
CHANNEL 7
MIAMI, FLORIDA

TV COSTS

(Continued from page 25)

cause they already sponsor at least the equivalent of that amount."

5. New discount structures and packages will be offered by individual tv stations. According to a number of top agency media v.p.'s the individual tv stations are already doing a good job in fitting their discount patterns to the buying strategies and economic patterns of the day.

Says Compton's Frank Kemp: "The individual stations often have a far more realistic outlook than the networks where discount patterns are concerned. Even today, many tv stations offer intelligent and advantageous buys that give the advertiser an opportunity to be on the station with greater frequency, and therefore hit harder.

"Now the networks seem to be out of line because of high program costs and less efficiency in terms of ratings. We would like to see more network discounts. For instance, we'd like a full network discount like we had in radio. This would help small stations and small-markets and the networks with the Government."

6. Most media men expect to see the tv dollars continue to be spread around the clock a great deal more in 1958 than in previous years.

Says Campbell-Ewald's Phil McHugh: "Even though 'share of audience' percentages continue to mean more in terms of homes reached, the gradual loss in individual program shares (the three-way split) will continue to affect the audiences of most nighttime network programs."

7. Tv's cost-per-1,000 will continue to compare favorably with print media. according to agency and industry media specialists.

Example from TvB: A full-page ad in a magazine with a five million circulation costs some \$20,000. If the ad got 100% readership, the ad manager could report a \$3.60 cost-per-1,000 to his treasurer. But with 50% readership, cost-per-M is \$7.20; with 30% it's almost \$11 and Starch reports that the actual cost-per-1,000 readers will average about \$80.

In tv, a minute commercial at 6:30 p.m. in the top 75 markets on the highest-cost station in each costs \$12,500. This tv commercial reaches over five million homes and its cost-per-1,000, according to Nielsen is \$2.38.

While general industry-wide tv cost-

per-1,000 figures do look very favorable in 1957, there are cost problems.

As Compton's Frank Kemp says: "Since rates have risen faster than over-all circulation increased, we anticipate a 5 to 10% rise in cost-per-1,000. But that estimate is based only on circulation. If we do it on the basis of individual show ratings, we expect that the cost-per-1,000 may be up as much as 20% in some cases."

But as many top agency media executives point out, sophisticated clients aren't buying a cost-per-1,000. What they're buying is an advertising medium that will produce maximum sales.

"We in the industry may be to blame for cost-per-1,000 thinking," says Halsey Barrett, TvB nat'l sales director. "Sales results tell the story and they derive from the impact of the medium. What does it mean if tv's cost-per-1,000 is higher than that of matchbooks? What matters is the sales result per dollar spent."

Yet tv's costs have risen more slowly than most other media. As Jay Eliasberg, CBS TV director of research, said in his November talk to the Advertising Research Foundation:

"We certainly ought to abandon the legend of how television's costs have skyrocketed in comparison with those of other media. These figures are useful in comparing how unit costs have changed in various media since 1951: Using the index of tv's cost per unit since 1951, tv had risen 9% in 1956; magazines were up 16% in the same period (based on cost-per-1,000 circulation); newspapers rose 14% in those five years and business papers, 21%."

Leo Burnett's 1957 inter-media cost-per-1,000 exposures study does give an indication of tv's cost efficiency (see chart on page 25). It shows by how much tv's cost-per-1,000 in spring 1957 was lower than that of the print media.

The Leo Burnett study compares a one-minute commercial with full-page, black and white print ads. On that basis, five media show up like this:

(1) radio, 95¢-per-1,000 people exposure; (2) tv, \$1.05-\$1.42; (3) magazines, \$4.87-\$6.48; (4) newspaper supplements, \$6.04; (5) newspapers, \$10.79.

As Leo Burnett's media v.p. Leonard Matthews points out, the figures show newspapers to be nine times more expensive than tv; newspaper supplement five times more expensive; and magazines, four-and-a-half times more expensive.

Famous on the Georgia Scene

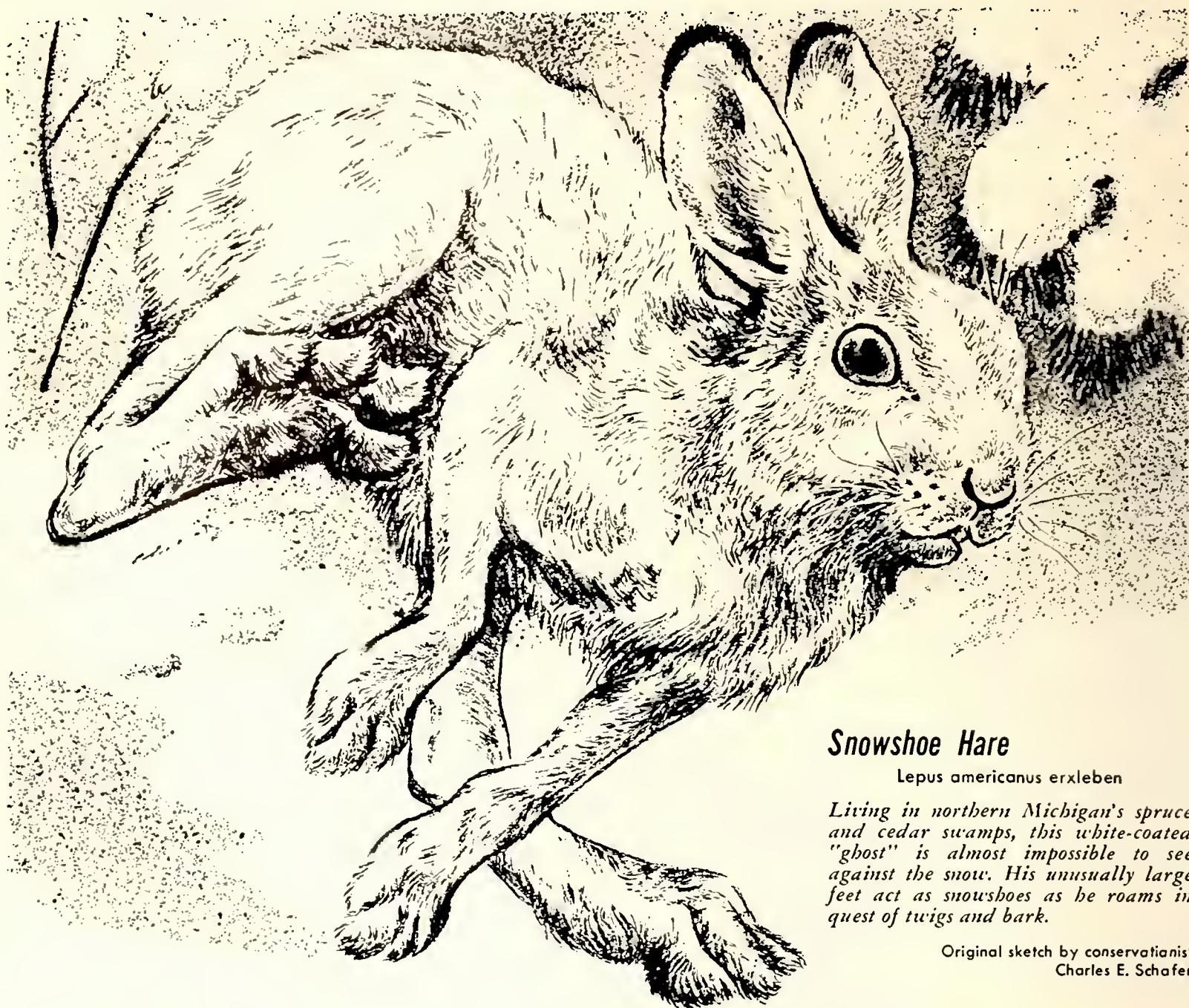


STONE MOUNTAIN, the world's largest solid block of granite, is a landmark to every Georgian. It is located on the rim of Atlanta, home of WAGA-TV—also famous on the Georgia scene. WAGA-TV's extensive coverage brings top local and CBS-TV programing to more than half the state's population. Tallest tower, maximum power, top ARB and Pulse ratings make WAGA-TV Georgia's leading television station. Write for the full story of WAGAland.



STORER BROADCASTING COMPANY SALES OFFICES
NEW YORK-625 Madison Ave. • CHICAGO-230 N. Michigan Ave. • SAN FRANCISCO-111 Sutter St.

Represented Nationally by THE KATZ AGENCY, Inc.



Snowshoe Hare

Lepus americanus exleben

Living in northern Michigan's spruce and cedar swamps, this white-coated "ghost" is almost impossible to see against the snow. His unusually large feet act as snowshoes as he roams in quest of twigs and bark.

Original sketch by conservationist
Charles E. Schafer

Put your money where the people are

Why reach rabbits with your radio advertising? WWJ concentrates on *people*—with fresh, appealing entertainment like the "WWJ Melody Parade," with sprightly personalities like Hugh Roberts in the morning, Bob Maxwell from fabulous Northland shopping center, Jim Wood and Jim DeLand from spectacular Eastland. Use WWJ all day . . . *every day*.



Here's your real target

Seventy per cent of Michigan's population commanding 75 per cent of the state's buying power lives within WWJ's daytime primary coverage area.

WWJ AM and FM
RADIO

WORLD'S FIRST RADIO STATION

Owned and operated by The Detroit News

NBC Affiliate

National Representatives: Peters, Griffin, Woodward, Inc.

WASHINGTON WEEK

21 DECEMBER
Copyright 1957
SPONSOR PUBLICATIONS INC.

The rating services, often attacked within the industry, now must brace themselves for an attack by a federation of veterans' organizations.

The newly-formed American Citizens Television Committee has set itself up officially as a lobby so it can buttonhole Congressmen and attempt to influence legislation legally.

The first target will be subscription television. But Committee official Warren Adler says this is only because the FCC-authorized trial of pay-tv can begin on March 1 unless Congress takes action against it. The rating services, he feels, are an even bitterer pill.

Catholic War Veterans, Jewish War Veterans, Amvets, and Veterans of Foreign Wars all have contributed executives to the new Committee.

The arguments Adler advances against pay-tv are the familiar ones. But this will throw the considerable weight of great numbers of politically potent war veterans on the side of Congressional action to make pay-tv illegal.

The crux of the brief against the rating services is that they do not reflect public ideas about programing accurately, that they hold life-or-death power over tv and radio programs, and that therefore the public is being denied a voice in what it sees and hears.

The rating services already have been assailed several times on Capitol Hill. Now this veterans' group is setting itself to widen the wound and pour salt into it.

Radio and tv can breathe a bit easier about the Catholic Legion of Decency's decision—following a recent encyclical by the Pope—to add radio and television to the censorship list.

Bishop Scully of Albany, who heads up the church committee, says that the Pope was addressing himself "to a worldwide community," and that American radio and tv have maintained the highest moral standards.

In the aims of his committee, Bishop Scully listed production of worthwhile religious programing and encouragement of commendable nonreligious programing as top aims. "Positive effort for preservation of Christian morals" was relegated to third place, and the tenor of the whole statement was such as to suggest this was no accident.

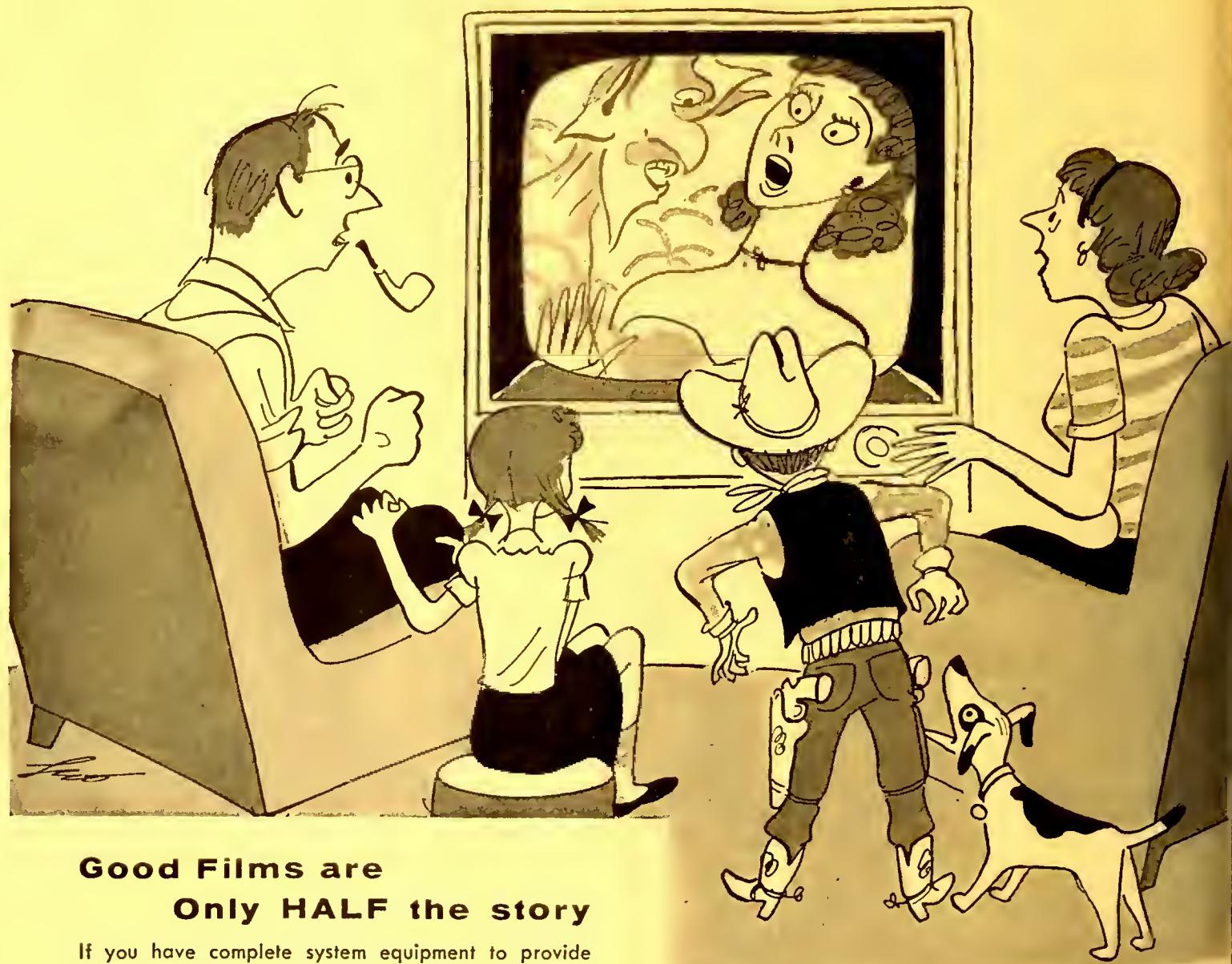
By contrast, the Bishop was pretty harsh with motion pictures. He praised the production code—as, indeed, he praised the broadcasting codes—but in the case of films he added that a minority of producers were violating their industry's code, and he also assailed the moral laxity of foreign films.

Major league baseball clubs were asked not to sign contracts with the tv networks for televising of their games in minor league territory, pending an antitrust conference with the Justice Department.

Doing the asking were the two most powerful members of the House Judiciary Committee, Rep. Emanuel Celler (D., N.Y.), chairman, and Rep. Kenneth Keating (R., N.Y.) ranking minority member.

They want to confer with Justice as to whether antitrust laws can protect the minor leagues from such television. In the event the answer is "no," they made it clear they will press for new laws to make the practice illegal. Meanwhile, they want the major league clubs to hold off televising games on networks.

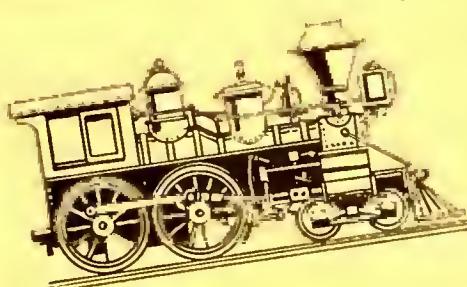
GETTING THE MOST FROM



**Good Films are
Only HALF the story**

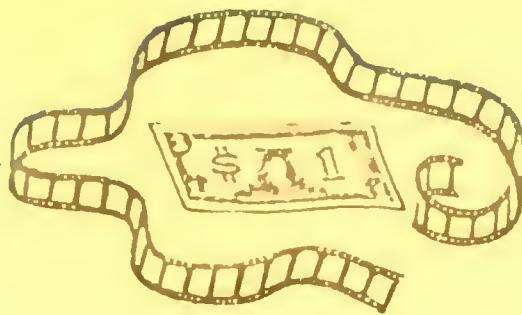
If you have complete system equipment to provide showmanship in your film programming, you'll be ready for bigger film profits. That's why it's a good idea to take a long look at your station's film room facilities before you invest a lot of money in films.

P. S.



**HOW LONG SINCE
YOUR STATION'S
FILM ROOM
WAS MODERNIZED?**

YOUR FILM DOLLAR...



How an RCA Film System Will Enable You to Spark and Hold Viewer Interest

Here's how one of the most successful users of film shows gets excellent results. He employs several carefully planned steps made possible by the use of an extremely versatile film system. First, the program starts with a 20-sec. film commercial followed by a 10-sec. VSI—fading to a 30-sec. film teaser strip. The feature is then announced with a super-imposed "presentation" slide with record music. Feature is begun and film commercials are inserted at appropriate times to the end of the showing. This kind of expert programming that sustains audience interest is only possible with the proper combination of film equipment.

You have creative people who can do a similar job for you if given the right tools. An RCA Film System will provide them with these tools. It will enable you to offer a variety of film presentation formats for sparking and sustaining program interest. It will also help you prepare for future expansion.

Lack of long-range planning will obsolete equipment before its time . . . leave you unprepared for color. Investigate the quality and cost-saving of an RCA Film System—we'll be glad to help you check at typical stations. And ask the RCA Broadcast Representative to show you our latest film literature.



RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

SPONSOR HEARS

21 DECEMBER

Copyright 1957

SPONSOR PUBLICATIONS INC.

Pat Weaver apparently is convinced that the next big trend in tv programming will be science fiction.

He's got a finger in a filmed hour show of that type which Fred Wile is offering around the busines for next fall.

CBS appears to be preparing for an eventuality with the technical unions.

All 300 of the network's executives and staff have been taking instructions in camera and control-room handling at Telestudios.

The "school" semester: Half-days for three weeks.

Quite a few Madison Avenue media people are rushing off for December vacations.

The object is to take a breather before the pressure that will come with spot campaigns tagged for January mounts.

Here's a tidbit for Dr. Frey to chew on as he contemplates the question of whether an agency is entitled to a 15% commision on outside tv packages:

A Park Avenue outfit declined to participate in commissions from a program because it had no authority to work with the show's Hollywood producer.

The agency's honest explanation: If we have no control of what goes into the program, we are not legitimately entitled to compensation.

Revlon's George Abrams found out last week that scouting the competition isn't just a baseball or football stratagem.

When Abrams heard Dr. Ernest Dichter remark at an Academy of Tv Arts session that he had done a motivational profile on the Walter Winchell Files, the Revlon ad manager asked: "Who ordered the survey? We didn't."

Dichter: "General Foods." (Deduction: GF may be anticipating the switch of the Winchell show to opposite Zane Grey Theatre on Fridays.)

Bristol-Myers may reach out for more juvenile appeal in behalf of Ipana by supplementing the Mickey Mouse Club with another tv network show.

Most likely motive: The young consumer has contributed mightily to Ipana's big sales jump.

Incidentally, among drug advertisers B-M has been moving ahead by leaps and bounds in tv. Its estimated expenditure in that medium is \$15 million. And there will be an additional chunk from Grove Labs, which it recently acquired.

Tv stations that flood the market with the "plan-of-the-week" or the month may be doing themselves a disservice in the long run. So say more and more time-buyers.

Those who view these "plans" with cynicism describe them as:

- Causing hesitation in buying decisions—because next week or next month the same station may offer a better proposition.
- Creating complications for the agency in dealing with the client—because it's often difficult to explain the intricacies of a "plan" vs. buying on a standard ratecard basis. All of which adds to the agency's workload.

WASHINGTON WEEK

21 DECEMBER
Copyright 1957
SPONSOR PUBLICATIONS INC.

The rating services, often attacked within the industry, now must brace themselves for an attack by a federation of veterans' organizations.

The newly-formed American Citizens Television Committee has set itself up officially as a lobby so it can buttonhole Congressmen and attempt to influence legislation legally.

The first target will be subscription television. But Committee official Warren Adler says this is only because the FCC-authorized trial of pay-tv can begin on March 1 unless Congress takes action against it. The rating services, he feels, are an even bitterer pill.

Catholic War Veterans, Jewish War Veterans, Amvets, and Veterans of Foreign Wars all have contributed executives to the new Committee.

The arguments Adler advances against pay-tv are the familiar ones. But this will throw the considerable weight of great numbers of politically potent war veterans on the side of Congressional action to make pay-tv illegal.

The crux of the brief against the rating services is that they do not reflect public ideas about programming accurately, that they hold life-or-death power over tv and radio programs, and that therefore the public is being denied a voice in what it sees and hears.

The rating services already have been assailed several times on Capitol Hill. Now this veterans' group is setting itself to widen the wound and pour salt into it.

Radio and tv can breathe a bit easier about the Catholic Legion of Decency's decision—following a recent encyclical by the Pope—to add radio and television to the censorship list.

Bishop Scully of Albany, who heads up the church committee, says that the Pope was addressing himself "to a worldwide community," and that American radio and tv have maintained the highest moral standards.

In the aims of his committee, Bishop Scully listed production of worthwhile religious programming and encouragement of commendable nonreligious programming as top aims. "Positive effort for preservation of Christian morals" was relegated to third place, and the tenor of the whole statement was such as to suggest this was no accident.

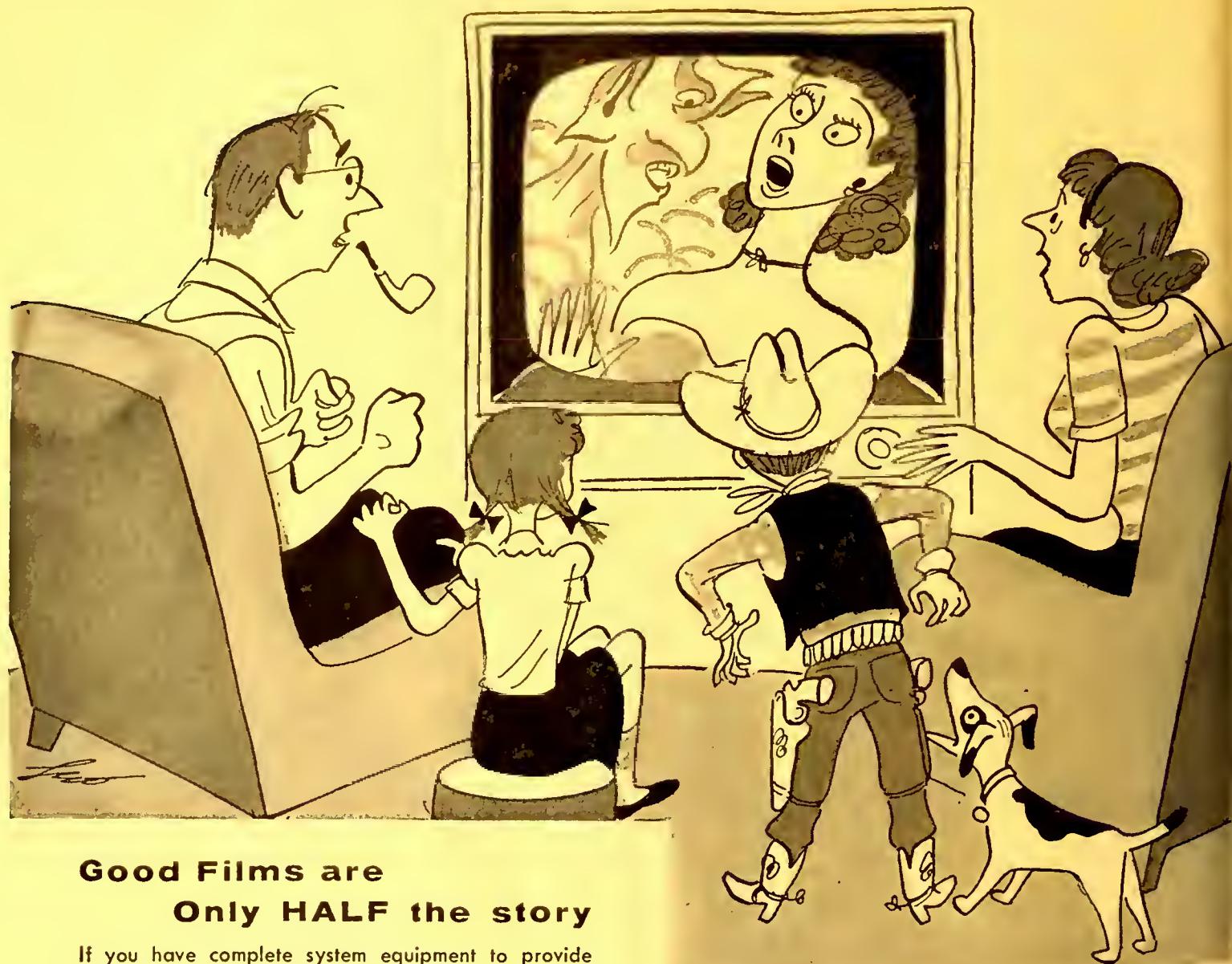
By contrast, the Bishop was pretty harsh with motion pictures. He praised the production code—as, indeed, he praised the broadcasting codes—but in the case of films he added that a minority of producers were violating their industry's code, and he also assailed the moral laxity of foreign films.

Major league baseball clubs were asked not to sign contracts with the tv networks for televising of their games in minor league territory, pending an antitrust conference with the Justice Department.

Doing the asking were the two most powerful members of the House Judiciary Committee, Rep. Emanuel Celler (D., N.Y.), chairman, and Rep. Kenneth Keating (R., N.Y.) ranking minority member.

They want to confer with Justice as to whether antitrust laws can protect the minor leagues from such television. In the event the answer is "no," they made it clear they will press for new laws to make the practice illegal. Meanwhile, they want the major league clubs to hold off televising games on networks.

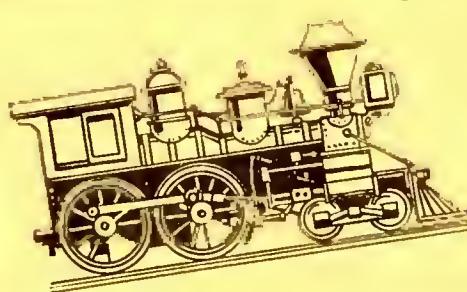
GETTING THE MOST FROM



**Good Films are
Only HALF the story**

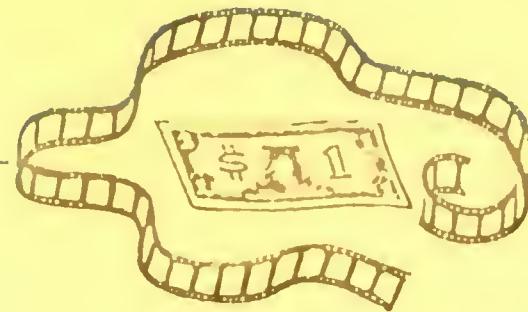
If you have complete system equipment to provide showmanship in your film programming, you'll be ready for bigger film profits. That's why it's a good idea to take a long look at your station's film room facilities before you invest a lot of money in films.

P. S.



**HOW LONG SINCE
YOUR STATION'S
FILM ROOM
WAS MODERNIZED?**

YOUR FILM DOLLAR...

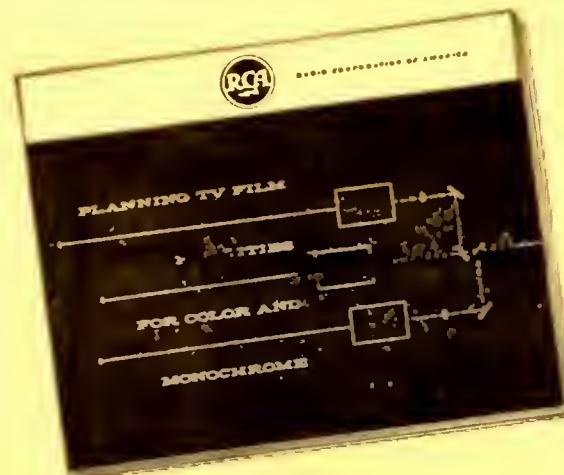


How an RCA Film System Will Enable You to Spark and Hold Viewer Interest

Here's how one of the most successful users of film shows gets excellent results. He employs several carefully planned steps made possible by the use of an extremely versatile film system. First, the program starts with a 20-sec. film commercial followed by a 10-sec. VSI—fading to a 30-sec. film teaser strip. The feature is then announced with a super-imposed "presentation" slide with record music. Feature is begun and film commercials are inserted at appropriate times to the end of the showing. This kind of expert programming that sustains audience interest is only possible with the proper combination of film equipment.

You have creative people who can do a similar job for you if given the right tools. An RCA Film System will provide them with these tools. It will enable you to offer a variety of film presentation formats for sparking and sustaining program interest. It will also help you prepare for future expansion.

Lack of long-range planning will obsolete equipment before its time . . . leave you unprepared for color. Investigate the quality and cost-saving of an RCA Film System—we'll be glad to help you check at typical stations. And ask the RCA Broadcast Representative to show you our latest film literature.



RADIO CORPORATION of AMERICA
BROADCAST AND TELEVISION EQUIPMENT
CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

SPONSOR HEARS

21 DECEMBER
Copyright 1957
SPONSOR PUBLICATIONS INC.

Pat Weaver apparently is convinced that the next big trend in tv programming will be science fiction.

He's got a finger in a filmed hour show of that type which **Fred Wile** is offering around the busines for next fall.

CBS appears to be preparing for an eventuality with the technical unions.

All 300 of the network's executives and staff have been taking **instructions in camera and control-room handling** at Telestudios.

The "school" semester: Half-days for three weeks.

Quite a few Madison Avenue media people are rushing off for December vacations.

The object is to take a breather before the pressure that will come with spot campaigns tagged for January mounts.

Here's a tidbit for **Dr. Frey** to chew on as he contemplates the question of whether an agency is entitled to a 15% commisison on outside tv packages:

A Park Avenue outfit declined to participate in commissions from a program because it had no authority to work with the show's Hollywood producer.

The agency's honest explanation: If we have no control of what goes into the program, we are not legitimately entitled to compensation.

Revlon's George Abrams found out last week that scouting the competition isn't just a baseball or football stratagem.

When Abrams heard **Dr. Ernest Dichter** remark at an Academy of Tv Arts session that he had done a motivational profile on the **Walter Winchell Files**, the Revlon ad manager asked: "Who ordered the survey? We didn't."

Dichter: "General Foods." (Deduction: GF may be anticipating the switch of the Winchell show to opposite Zane Grey Theatre on Fridays.)

Bristol-Myers may reach out for more juvenile appeal in behalf of Ipana by supplementing the **Mickey Mouse Club** with another tv network show.

Most likely motive: The young consumer has contributed mightily to Ipana's big sales jump.

Incidentally, among drug advertisers **B.M** has been moving ahead by leaps and bounds in tv. Its estimated expenditure in that medium is \$15 million. And there will be an additional chunk from **Grove Labs**, which it recently acquired.

Tv stations that flood the market with the "plan-of-the-week" or the month may be doing themselves a disservice in the long run. So say more and more time-buyers.

Those who view these "plans" with cynicism describe them as:

- **Causing hesitation in buying decisions**—because next week or next month the same station may offer a better proposition.
- **Creating complications for the agency in dealing with the client**—because it's often difficult to explain the intricacies of a "plan" vs. buying on a standard ratecard basis. All of which adds to the agency's workload.



This man needs only one machine

This man is Mr. Richard Parks of KGO—ABC O&O in San Francisco. The machine is an Ampex Model 350. In recording "network," he doesn't use a back-up recorder—yet hasn't lost a program in three years of delayed programming. The machine is dependable!

Actually, KGO has thirteen Ampex Recorders performing many different jobs. This reliability is only part of the story, for Ampex machines give you flexible pushbutton control, positive timing accuracy and low maintenance cost.

And you can now buy all Ampex Professional Equipment on a factory-direct basis. For factual information about Ampex recorders, write directly to the address below.

YOU BENEFIT BY DEALING DIRECT

- PERSONAL CONTACT WITH AMPLEX THROUGH FIELD SALES ENGINEERS
- COMPLETE PRODUCT INFORMATION AND INSTALLATION SERVICE

NEW YORK, CHICAGO, LOS ANGELES, DALLAS, WASHINGTON D.C., DETROIT, SAN FRANCISCO

AMPEX
CORPORATION
*professional
products division*

854 CHARTER STREET
REDWOOD CITY CALIF

PEPSI COLA

(Continued from page 29)

sofar as spot tv/radio and local program sponsorship is concerned. These are bottler responsibilities, bought with a financial assist from the parent firm. Here's how it works, according to Derrick:

Bottlers are given advertising "credits" on each shipment of Pepsi concentrate. So many cases equal one advertising credit, each credit is equal to so many dollars.

The company matches the local man's advertising dollars. Thus, a bottler attaining \$3,000 worth of credits in a year has a \$60,000 advertising fund. If he should spend \$7,000, however, he is on his own for the \$1,000 difference.

Pepsi and K&E steer clear of the timebuying problems for local programming and spots by leaving it up to the bottler to select stations, timeslots and shows best suited to his needs and market.

Top-level guidance is offered, however. "We have district managers, trained in analyzing a bottler's advertising needs, who work closely with the

local men," says Derrick. "And if they run into trouble we send a man out from here to work out the problems after surveying the bottler's situation first-hand."

The bottlers buy adjacencies to and sponsor a variety of local programs, ranging from children's shows to music programs. The parent firm's sponsorship of the high-calibre tv specials "helps to give all this air advertising a prestige flavor," Derrick said.

Bottlers encouraged: Pepsi-Cola Co. encourages the local bottler to advertise in local air media by providing him with the knowledge and guidance he needs. Assistance goes far beyond the financial aid provided by the firm's split-cost advertising program—beyond even the help offered by the district managers.

For example, a voluminous 1958 advertising manual has been prepared for local bottlers. It includes suggested uses for each advertising medium, as well as a presentation of the material available from the company free, or under the split-cost program.

In the tv and radio sections, the bottler is schooled in the basics of

timebuying. For tv he's told: buy adjacencies to programs with the highest listening audiences; stay away from shows with specialized appeal; buy programs that interest the housewife first; if budget is limited, concentrate tv spots on days preceding heavy shopping days; pool resources with other Pepsi bottlers in the same area to stretch the air media dollar.

For radio, buys between 9:00 a.m. and 5:00 p.m. are suggested in order to hit the housewife audience. During the summer months, the bottler is tipped off to consider heavier afternoon and evening schedules because of car and portable radio usage outside the home.

Bottlers are encouraged to use 10- and 20-second spots. They are defined by Derrick as "quick and to the point—excellent Pepsi salesmen."

Tv and radio commercials are provided by the company for bottler use without charge. The advertising manual gives a full description of 28 prepared tv films and 12 recorded radio spots. They vary in length from 10's through minutes. There is no limit on the number the local Pepsi man can order.

Bottler advertising heavy: What have these assists earned for Pepsi-Cola Co. in the form of air media advertising by bottlers?

Pepsi-Cola advertising accounted for nearly \$2-and-a-half million in spot tv alone for the first three quarters of 1957, according to a TvB quarterly estimate of gross spot tv expenditures supplied by N. C. Rorabaugh. It ranked 29th in the nation for the third quarter with \$601,300.

"All we know for sure is that under the 50/50 plan we spend about \$3 million annually in *all* media," says Derrick. But he points out that this definitely doesn't mean the bottlers are spending only that much. "To the contrary, they're spending a good deal more, but we don't know how much. I've had one estimate of \$8 million, another of \$11 million—the latter from my own research department," he told SPONSOR.

Pepsi recently contracted with Videodex to conduct a survey to determine bottler expenditures in tv, Derrick revealed.

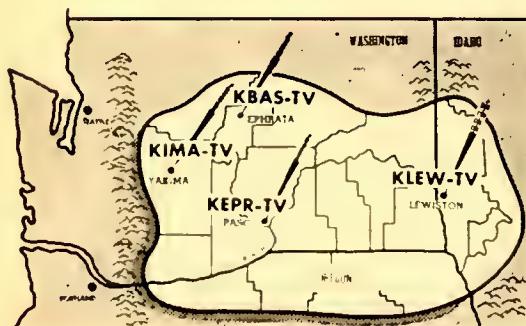
Commercials: The dispersing of prepared commercials from the home of



Go peddle pencils, Smidley.

Yo must be blind the woy you
continually overlook Cascade. It's as
plain as the nose on your face that
here's a basic buy in the West.
Look, Cascade is exclusive television
for a huge, four-state area with billions
of dollars in new industry, millions
of acres in new forms—
thousands of new families. The wide-
eyed boys are grabbing it, Smid,
and you just can't see it?

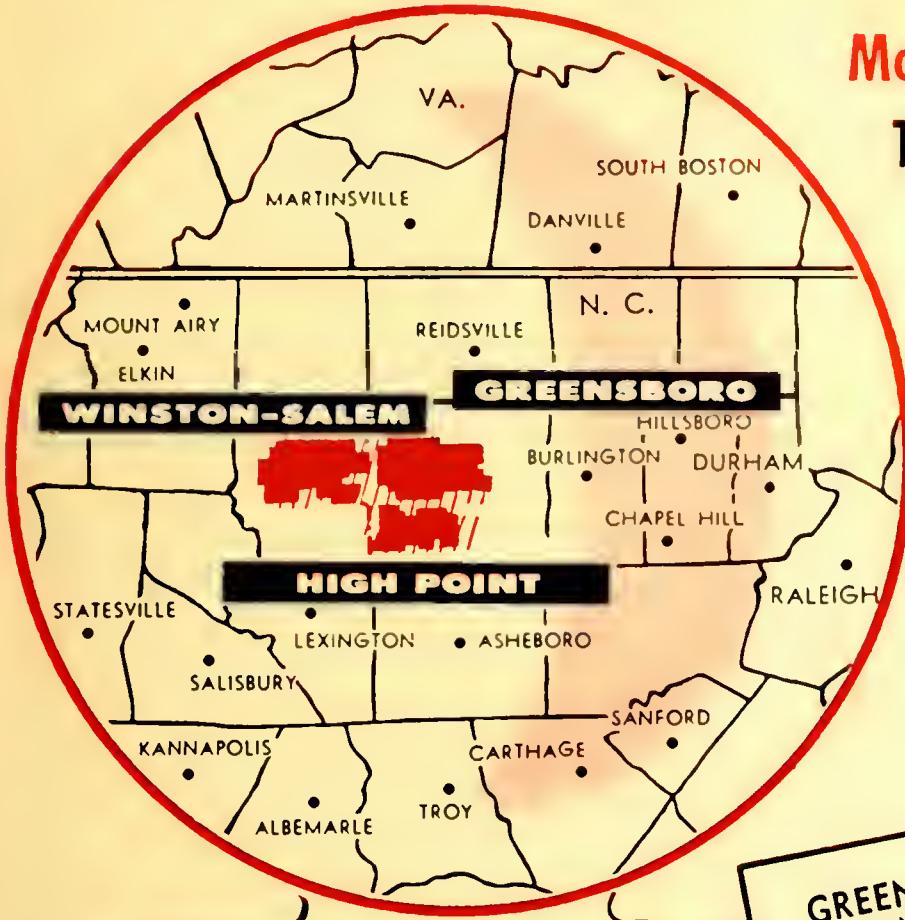
CASCADE
BROADCASTING COMPANY



NATIONAL REP.: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES

North Carolina's **INTERURBIA**



**More Gasoline Sales
Than Any Other
Metropolitan Market
In The Two Carolinas**

**dominated by
wfmy-tv**

**GREENSBORO-HIGH POINT-
WINSTON-SALEM**

(2 Stations)
Greensboro-High Point-Guilford County-Map
Location F-3
Winston-Salem-Forsyth County-Map Location
See SRDS consumer market map #71
Area ...
Beginning of the Stair

Make sure you investigate North Carolina's INTERURBIA . . . the largest metropolitan market in the two Carolinas . . . in the heart of the mighty Industrial Piedmont where gasoline and petroleum sales exceed \$175,000,000.

wfmy-tv
GREENSBORO, N. C.

Represented by
Harrington, Righter & Parsons, Inc.
New York • Chicago • San Francisco • Atlanta • Boston



Basic CBS
Since 1949

8

Tulsa is the 8th fastest-growing city in America. Are your sales keeping pace with this rapid growth? Get on KVOO, the one station that covers *all* of this rich market area . . . plus bonus coverage in Kansas, Missouri and Arkansas!

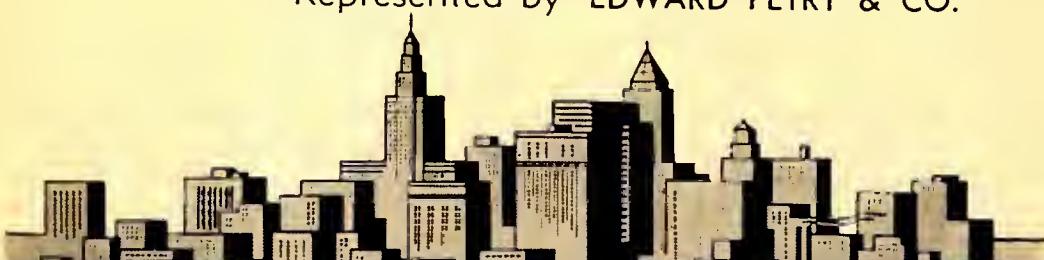
KVOO

The only station covering all of Oklahoma's No. 1 Market
Broadcast Center • 37th & Peoria

HAROLD C. STUART
President

GUSTAV BRANDBORG
Vice Pres. & Gen. Mgr.

Represented by EDWARD PETRY & CO.



1170 KC • 50,000 WATTS • CLEAR CHANNEL • NBC
"The Voice of Oklahoma"

fice helps to guarantee a national consistency in Pepsi's air media advertising. All the sales messages are tailored to carry the new product image.

In tv, the films show Pepsi being enjoyed by smartly dressed people in attractive settings. "The concept we try to express is 'the modern, the *light* refreshment.' We want consumers to have a product image of Pepsi-Cola as a drink that refreshes without filling—a pleasurable experience enjoyed by modern, interesting people," Derrick told SPONSOR.

A typical tv 20 has the glamour setting of a high-fashion studio. The patron is stylishly dressed in a suit with hat, gloves and a handbag. A model enters in a slim-trim skirt with loose bolero as female voice-over tells the viewer: "a classic dress always remains in style, but only if the figure remains classic. It's easy to keep the figure with lighter food and drink like Pepsi-Cola, the *light* refreshment."

The *light* theme, along with *less filling* claims represent a sharp departure from Pepsi's original advertising, when the "12 full ounces" was plugged, building an image of Pepsi as an economical "filler-upper."

For the tv specials, Pepsi uses the institutional approach, with the softest of soft-sell. As an example, a two-minute commercial on *Annie*. This one featured Joan Crawford, actress-wife of board chairman Steele, in a home setting with her husband and two of her adopted children. The entire pitch was devoted to Thanksgiving wishes "from the Pepsi family to all Americans everywhere."

"Special" merchandising: Pepsi spent about \$100,000 to merchandise its tv specials. Here, too, it relies on the local bottler for action, but stimulates him with ideas and material.

For example, on *Annie Get Your Gun*, two kits were sent to all local bottlers, the first right after Labor Day, the second at the end of September (see box p. 29).

Pepsi's attitude on how to stimulate merchandising, as expressed by Derrick: "if you present enough ideas they'll pick up the ball and run with it; almost every idea we outlined for *Annie* was used somewhere by a bottler." These ranged from contests to parades to tv/radio spot and newspaper advertising.

Radio: Pepsi-Cola Co. this summer co-sponsored *Fibber McGee and Molly* and *Bob and Ray* segments on NBC's weekend *Monitor* show for 13 weeks. Cost: about \$130,000 by sponsor's estimate.

Spot radio is a favorite bottler advertising medium. At present, a unique "Pepsi Please" contest campaign is being run in Eastern markets as the result of its radio success in 30-40 cities across the country.

Outstanding factor in this campaign is its ability to build audience for the station carrying it. "We'll pull a radio station from sixth to first place in a market with the contest," a K&E executive states.

Here's how it works: A resident dials a radio-advertised telephone number, gives his name and address, waits two seconds and says "Pepsi Please."

The "Pepsi Please" quotes are recorded and then broadcast in radio spots, about 10 to a spot. People able to identify their own voices over the air are awarded such prizes as portable radios, watches and Pepsi coolers.

How does the station feel about the expense it incurs in running this campaign (costs for hiring extra help, putting in telephone lines and promoting the contest)? "They're more than happy because of the audience pulling power," contends the K&E executive (see letter).

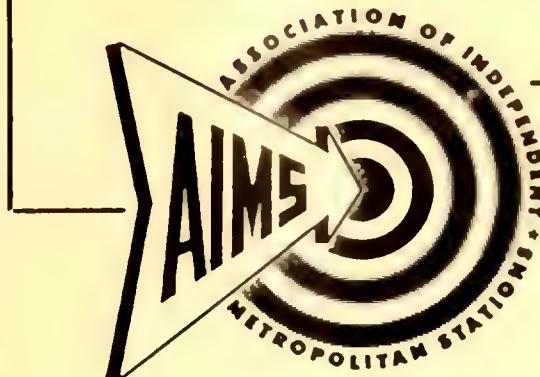
The saturation campaign runs for about four to six weeks in each market with about 200 spots per week.

Print media: Pepsi-Cola advertising accounted for over \$5 million in print media coffers during 1956. PIB estimates the firm spent over \$2.5 million for full-page color ads in leading national magazines and Sunday supplements.

Media Research estimates another \$2.5 million spent in newspapers by the Pepsi bottlers.

Tomorrow: What does Pepsi see in its advertising future? More of the same, according to Derrick. "In this day and age of constant change, Pepsi-Cola is actually setting the pace by holding fast to a basic concept. As a result we enjoy the momentum of five years of consistent advertising, a force that multiplies as we continue. And continue we will, with advertising campaigns planned and executed as a logical extension of our past successes."

AIMS the answer to the bullseye . . .



AIMS (Association of Independent Metropolitan Stations) offers a made to order list of stations ready to deliver maximum audience in 21 different cities.

AIMS the most active group in the Broadcasting Industry through periodic meetings and fact loaded monthly newsletters from all members, can supply you with most of the answers to your broadcast advertising problems. When you buy . . . BUY AIMS the perfect station list for every campaign.

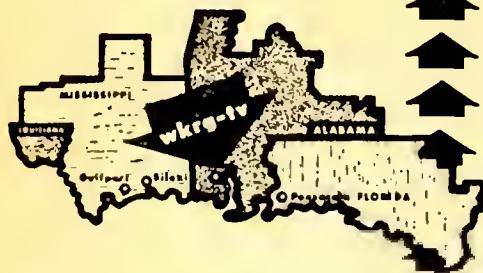
You can expect the leading independent to be the best buy on the market

CITY	STATION	REPRESENTATIVE
Baton Rouge, La.	WIBR	The Walker Co.
Buffalo, N. Y.	WBNY	Jack Masla and Co., Inc.
Dallas, Tex.	KIXL	West Coast—Lee F. O'Connell Co.
Des Moines, Iowa	KSO	H-R Representatives, Inc.
Evanston, Ill.	WNMP	Southwest—Clarke Brown Co.
Evansville, Ind.	WIKY	John E. Pearson Co.
Houston 1, Tex.	KNUZ	
Indianapolis 22, Ind.	WXLW	John E. Pearson Co.
Jackson, Miss.	WJXN	Forjoe & Co., Inc.
Little Rock, Ark.	KYLC	Southern—Clarke & Brown, Co.
Louisville 2, Ky.	WKY	John E. Pearson Co.
Omaha, Neb.	KOWH	Grant Webb & Co.
San Antonio, Tex.	KITE	Richard O'Connell Inc.
Seattle, Wash.	KOL	Midwest—Radio-TV Representatives Inc.
Spokane, Wash.	KLYK	Southern & Denver—Clarke Brown Co.
Stockton, Cal.	KSTN	West Coast—Tracy Moore & Associates, Inc.
Syracuse, N. Y.	WOLF	Burn-Smith Co., Inc.
Tulsa, Okla.	KFMJ	Regional—Kentucky Radio Sales
West Springfield, Mass.	WTXL	Adam Young, Inc.
Wichita, Kan.	KWBB	Avery-Knodel, Inc.
Worcester, Mass.	WNEB	The Bolling Co., Inc.
		Grant Webb & Co.
		George P. Hollingberry Co.
		The Walker Co.
		Jack Masla & Co., Inc.
		The Walker Co.
		George P. Hollingberry Co.
		Southern—Clarke Brown Co.
		The Bolling Co., Inc.



wkrg-tv

**Ratings up
5th time
on Ch. 5
in Mobile**



With Nielsen and A.R.B. already showing WKRG-TV leading by a country-mile in Mobile, the new TELEPULSE (Sept. '57) shows Channel 5 out in front even more.

**WKRG-TV Leads,
372 to 89**

TELEPULSE (Sept. '57) reports WKRG-TV leading Station X in 372 quarter hours to 89 (one tie). WKRG-TV has 15 of "Top 15 Once-a-Week Shows" . . . 7 out of 10 "Top Ten Multi-Weekly Shows".

Sunday through Saturday (6 P.M. to Midnight) WKRG-TV leads in 155 quarter hours to 12 for Station X. Monday through Friday (7 A.M. to 6 P.M.), WKRG-TV leads in 165 quarter hours to 55 for Station X. WKRG-TV's Saturday daytime lead is 4-to-1. WKRG-TV's Sunday daytime lead is 5-to-1.

How else can we say any time is better time on WKRG-TV! For availabilities, call your Avery-Knodel office or C. P. Persons, Jr., Vice-President and General Manager.

NIELSEN GIVES US THIS BONUS:

Popu.	Latent Families	C.S.I.	T.R.S.
WKRG-TV	1,258*	336*	\$1,467**
Station "X"	1,087*	290*	\$1,316**
WKRG-TV Bonus	161*	46*	\$ 151**

*In the thousands **In the millions

Channel



wkrg-tv

REPS: AVERY-KNODEL

Tv and radio NEWSMAKERS



Don L. Kearney has been appointed director of sales for Corinthian Broadcasting Corp. He was formerly vice president of sales for ABC Film Syndication, Inc., and a director since ABC Film's organization. He joined ABC in 1951, serving as assistant sales manager of the tv network, national sales manager of owned and operated tv stations, and manager of television

spot sales. Prior to 1951, Kearney was with The Katz Agency. He entered broadcasting in 1936 via WNYC, New York. He will assume his new duties on or about 1 January and will work closely with advertisers and all Corinthian stations. They include: KOTV, Tulsa; KGUL, Galveston; WANE, WANE-TV, Fort Wayne; and WISH, WISH-TV, Indianapolis. He will work out of the New York office.



Earl Rettig has been elected president of California National Productions, Inc. An executive with more than 20 years' experience in motion pictures, Rettig has been associated with Fox Studios, RKO, Rainbow Productions, and Paramount. He joined NBC's West Coast division in 1950 as tv network operations manager. In 1954 he was transferred to New York to take charge of production and business affairs. Made vice president of tv network services a year later, Rettig has been v.p. and treasurer of NBC since 1956. CNP's new v.p. and gen. mgr. is H. Weller ("Jake") Keever. "Jake" became national sales manager of their Central Div. in 1955, was made director of sales in 1956, and elected a vice president last July by CNP's board of directors.



Morton J. Wagner, executive vice president of The Bartell Group, has assumed supervision of WILD, Boston, in addition to general management of WIDE, Birmingham, and WAKE, Atlanta. These three stations comprise Bartell's Eastern Div. which operates under Wagner's direction. He began his radio career at the age of 16 as combination man for WISC, Madison.

After World War II, he resumed his WISC association, becoming program director and sales manager. He joined The Bartell Group in 1952 as sales manager of their then-owned uhf station, WMTV, Madison. Subsequently he was made station manager on his 27th birthday, becoming one of the youngest executives in the industry at that time. He received his B.S. from the U. of Wisc. in 1949.

UP



15.7%
in
ratings!

The Pulse Report for September-October, 1957 shows that KSTP's new programming is already doing the job in Minneapolis-St. Paul.

During the important morning hours from 6:00 a.m. to 9:00 a.m., KSTP shows a 15.7% gain as compared with the July-August figures.

"More music, more news, more often" is the secret of KSTP's success. The music is excellent, the news (from KSTP's nationally famous news facilities) is up to the second. It *attracts* an audience, it *keeps* an audience and . . .

IT SELLS!

Want proof? Your nearest Petry office or any KSTP representative has it.

K S T P Radio

Minneapolis - St. Paul

"The Northwest's **QUALITY** Station"

50,000 Watts
Basic NBC Affiliate

Represented by
Edward Petry & Co., Inc.

SPONSOR SPEAKS

Shame . . .

The Whitehall Pharmacal Co. has hurt advertising by dismissing the Grey Agency following the frank interview with Arthur Fatt, Grey's president, on the WABD (tv) Nightbeat.

Whitehall did just what the novels about advertising say the client does when the agency behaves with dignity and courage. Mr. Fatt's crime is that he admitted publicly he had not brushed his teeth with Whitehall's Kolynos that morning. (To his credit Mr. Fatt told SPONSOR in an exclusive interview that he would say the same thing if he had it all to do over—see page 5.)

We doubt Mr. Fatt can have done proportionately as much harm to Kolynos, speaking before a modest audience of stay-up-late New Yorkers, as Whitehall has done to advertising public relations.

Whitehall's action will be remembered for years and held up as typical of this business. It is not, but that fact only makes the whole incident more pitiful and frustrating. In the long run Whitehall will share in the harm it has done to the stature of advertising and its people.

. . . and pride

In two months Neil H. McElroy has shown the country how an executive who rose out of advertising's ranks operates. The former P&G president is already being praised for the authority and drive with which he has taken over one of the world's most demanding assignments.

We wish more people knew that Mr. McElroy hails from advertising—a fact which the several national magazines now planning profiles on him should emphasize if they are to do a thorough job.

Christmas

Despite the pressure, competition, hustling and hasseling, each year sees continuing and substantial growth in American business and the American way of commercial tv and radio. We face the challenging year to come confident that the greatest growth lies still ahead. And we wish our readers a very Merry Christmas and a full measure of good fortune in 1958.



THIS WE FIGHT FOR: *How large is your 1958 budget for radio and tv commercials? In the press of decision-making for programs and time, don't forget the single most important air media basic: the commercial is the payoff.*

10-SECOND SPOTS

Eve: For her contribution to promoting women's fashions, Mary Morgan of CKLW-TV, Detroit, received from the Detroit Fashion Group the first Fig Leaf Award. *Now there's an award that deserves to be televised.*

Brand name: San Francisco agency Hoefer, Dieterich & Brown has been appointed to handle advertising for the new line of Holly-Ann Te-Pe Lo-Lo Calorie Pies. *Let's see them make a singing commercial for that one.*

Christmas commandments: Alene Dalton, MBC's *Story Princess* came up with a set of Ten Commandments for the Christmas Shopping Parent. Here's a sample:

- Thou shalt not lose sight of thy child. One in hand is worth two on the loose.
- Thou shalt not restrain your child from sitting on Santa's knee; he's insured, he's responsible, and has his union card.
- Thou shalt not tarry too long in Santa's waiting line without finding the nearest rest room.

Competitive products: In the New York market, *Scotland Yard*, a tv show that features a lot of tea-drinking has been sponsored by Sanka.

Prodigy: Ida Crawford of Bristol-Myers, reports this description by a sixth grade "copywriter" of snow: "Frozen softness." *He'll go far.*

Oh, Doctor! A SPONSOR "watching-bird" informs us that the same tv personality-in-doctor's-clothing who has been saying, "I advise my patients to take Carter's Little Liver Pills" is now starred in a new series where he advises his patients to take Anacin. *Must be a graduate of Johns Hopkins School of Patent Medicines.*

Anxious: Last of a series of invitations for a reception at the Waldorf read: "You are cordially implored not to forget under any circumstances that the staff of WJW-TV, Cleveland, Ohio, needs your presence desperately. . . ." *It's nice to be needed.*

Sorehead: *TV Guide* reports that an Oxford educator participating in a tv roundtable discussion of rent controls got so angry he turned his back to the cameras and refused to utter a word the rest of the show. *British television is looking up.*

7 OF THE
TOP 10 RADIO
ADVERTISING
CAMPAIGNS
ARE ON



...WHERE MORE PEOPLE ACCUMULATE!

The latest Nielsen Radio Index again shows NBC Radio the #1 network medium for circulation:*

Seven of the top ten, including the first four, radio advertising campaigns—ranked in terms of unduplicated homes covered weekly—are on NBC Radio.

The number one campaign, in fact, delivers over a million more different homes in a single week than are reached by the average EVENING TV program.

Audiences accumulate faster on NBC Radio because NBC Radio provides: programs that appeal to a wide

variety of tastes...the greatest commercial flexibility...unique dispersion patterns.

Which helps explain why NBC Radio has been selected by *more* advertisers and more *different kinds* of advertisers than any other network.

NBC RADIO

*October 11, 1957

NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD

DES MOINES

weed

and company

RADIO

STATION

REPRESENTATIVES